FEB/MAR 2023
ISSUE #504

HOME

ARCHITECTURE / DESIGN / INTERIORS / LANDSCAPES

Home of the Year

The country's best homes: Explore the 2023 finalists

Coastal Loft

A hilltop home in Auckland's north delivers something beautifully unexpected

Urban Beach

Where the city meets the sea, homes that speak of quiet and vibrancy

Interior Excellence

A celebration of New Zealand's best residential interiors

Six by Six

A Mangawhai holiday home fuses Japanese influences with a rustic charm

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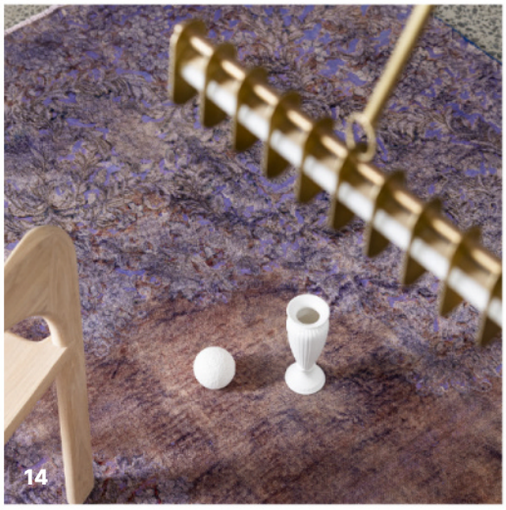
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Editor's letter

Image Chanelle Dickinson

Taking a break from putting the pages of this issue together the other day, we went for a walk along the waterfront in a fleeting hour or so of sunshine. It was sobering to be faced with a closed Tamaki Drive; the tide was in and the water brown, debris large and small scattered the beaches, the road ahead was devoid of its usual bustle. Significant flooding on the normally busy route turned it into a scene of awe for the children, who scooted alongside bodies of murky water, taken in by their depth and rippling surface, and fascinated by the eerie quietness of it.

Not far along, the crumbling cliffs and slips blocking large areas of the road offered a new perspective.

"What about those houses up there?" the children kept asking. "How did the big trees fall out of the hill? Is it like an avalanche in the snow?"

The extent of the damage was palpable. Contractors sat silent in front of the mangled branches of uprooted pohutukawa lying across the road, their boughs dwarfing the machinery and trucks brought in to clear them.

It was a scale of damage echoed all around Auckland, and one that puts into perspective the fragility of our coastal cities and towns, in particular.

In this issue, we explore homes in Red Beach, Omaha, Mangawhai, and rural Canterbury, and on the outskirts of New Plymouth, each by the coast and most on rural sites of striking beauty.

It is the coast that we are drawn to in Aotearoa, but it is also where our built environment is particularly fragile. The homes we traverse within these pages speak to a considered design methodology, and a coastal vernacular that is ever-evolving as we see the impact of change and of climate on the edge of the islands we call home.

We also celebrate the best of interior design in Aotearoa with the announcement of the winners and finalists in the inaugural HOME Interior Design Excellence Awards, and the 2023 Home of the Year finalists are revealed!

Here's hoping for some late summer sun, and a quick recovery for the regions impacted most by the events of late.

Clare Chapman
clare.chapman@homemagazine.nz

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Jono Parker

Photographer

You shot our cover house for this issue. What were your favourite moments in this home?

This was one of the most satisfying projects I shot last year. As an architectural graduate turned photographer, I really noticed the careful attention to detail from everyone involved. To me, its vast and thoughtful selection of materials gave it a very layered yet minimal aesthetic and as the light moved through the entire house over the course of the day I was constantly finding new moments and compositions to capture.

Your work spans the fields of architecture and fashion – two arguably quite different fields. What do you find most interesting about them?

Yes, two different subjects but I believe they are in fact very similar. Both have careful consideration of form and function. Over the past 12 years of photography, some of my most rewarding shoots have been when I have fused architecture and fashion.

Clean lines, minimal, elegant: all what I like to see in architecture and in my own personal wardrobe.

Three favourite places to visit in your hometown of Auckland?

Tawharanui Peninsula

Waiheke Island

Lilian, Grey Lynn

Dennis Radermacher

Photographer

What stood out to you the most about the home you shot for us for this issue (Spotswood Shed)?

The defining feature of Spotswood Shed is how it leans into its rural DNA. It is a response to the landscape as well as the history of the site it was built on. Add to that Ben Brady's signature steel screens and you have a site that offers a unique playground for exploring the light in and around the shed. I particularly enjoyed being able to stay overnight and explore the site in all light conditions.

As a Christchurch local, what are you enjoying about the continuing evolution of the city centre and surrounds?

Even this far into the rebuild of Christchurch I am still discovering new places every time I go into town. That does not only apply to smaller locations like a restaurant or cafés, but to entire neighbourhoods. The SALT district's evolution has been particularly interesting to watch over time. Looking at the blank spaces on the city's map, we will be able to explore our urban environment for many years to come. Currently developing spaces like the controversial new stadium will redefine a huge part of the CBD.

Three best places to visit around Christchurch and surrounds and why?

As a creative with roots in tramping and landscape photography I love a good view. The views into Diamond Harbour from Mount Pleasant are hard to beat at sunset. Why not turn the trip into a walk up the hills?

Need a break from the city? Take a breather at one of Banks Peninsula's many bays. Pigeon Bay in particular might as well be a slice of time from a bygone era. The drive there via Diamond Harbour is its own little adventure.

The Red Zone is a space that cuts a little deeper than beautiful panoramas. A lot of suburbs in Christchurch's east were abandoned after the earthquakes, and only remain as a weathered street grid with remaining fruit trees marking former gardens. It is a space open for interpretation. Make of it what you will, but it is unlike any other place in New Zealand.

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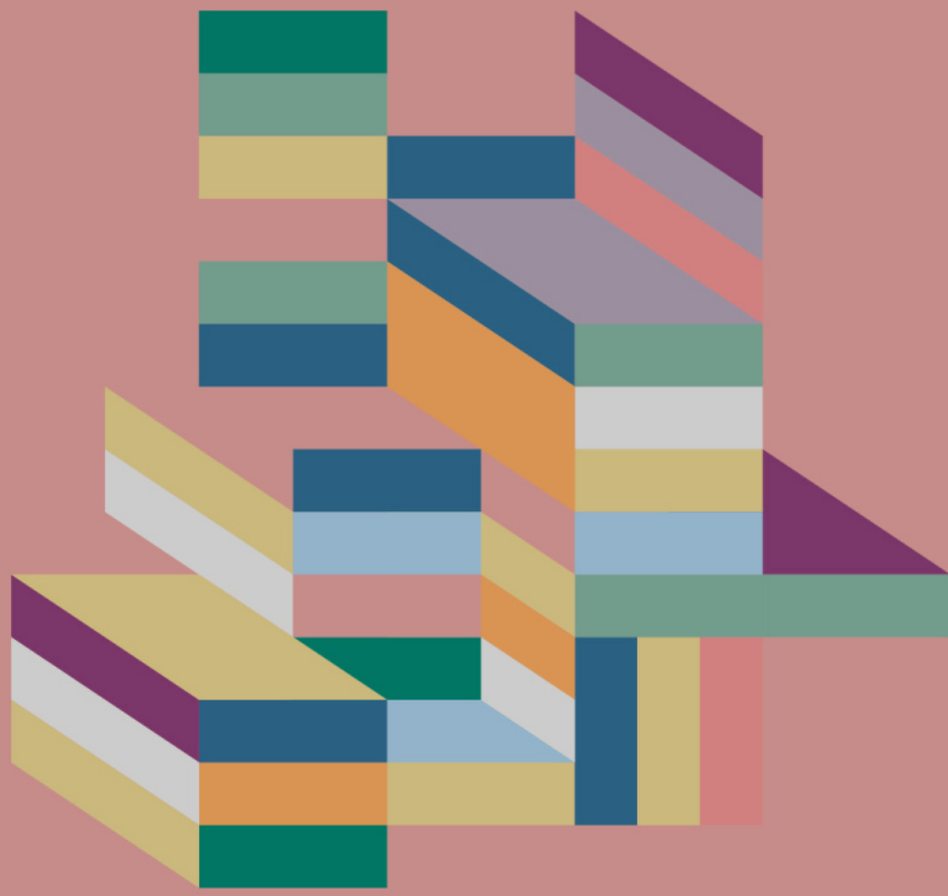

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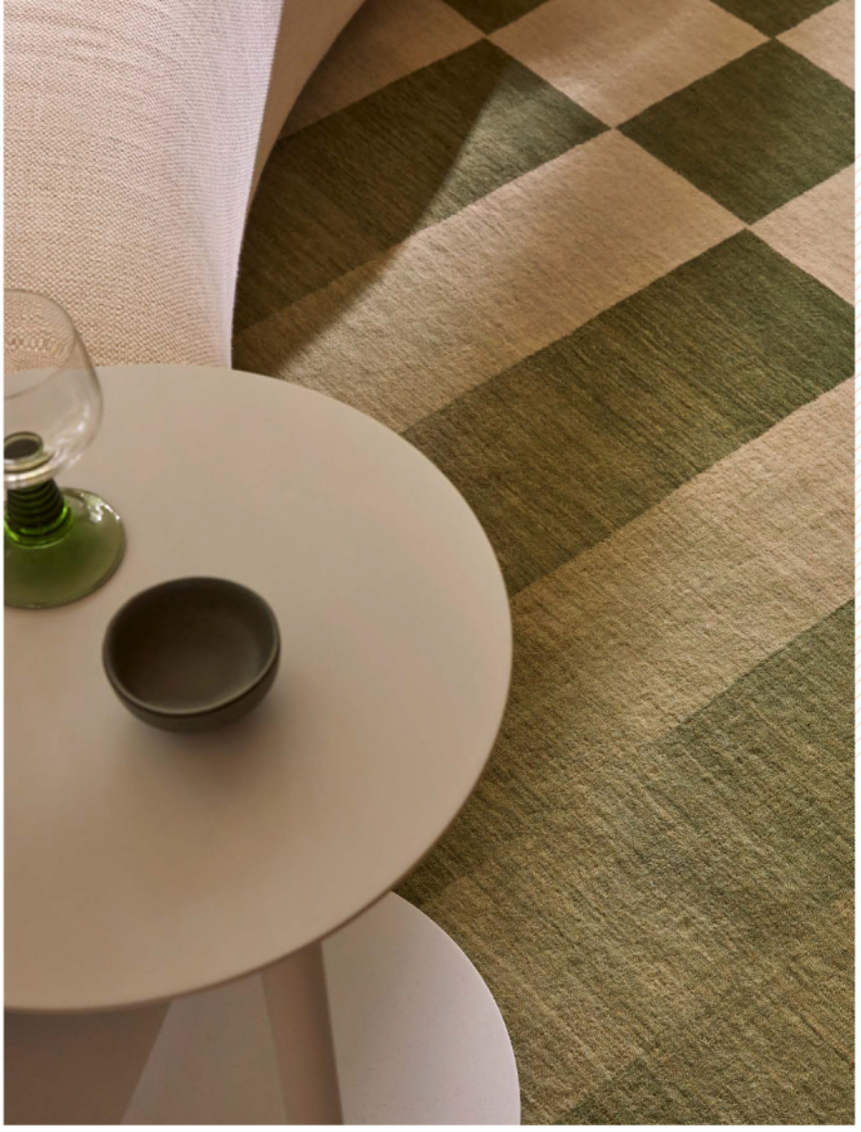


Woven art

DESIGN:01

Tribe Home's latest collection, Coastal Luxe, is inspired in part by Nordic design.

The use of jute adds a notable rawness and tactility to the pieces, while the marriage of neutrals, charcoal tones and hints of colour delivers a collection of restorative energy.

Quintessentially Australasian, there's a sense of ease about the pieces that make up Coastal Luxe; a rejuvenating calmness.

From watermelon to tumeric hues, deep olive tones and carob browns, this is a collection that feels beautifully organic and perfectly layered. We're impressed.

@tribehome

Atollo

DESIGN:02

Designed in 1977 by Vico Magistretti, the Atollo has become an icon of Italian design.

The geometric shapes that compose it – cylinder, cone and hemisphere – resulted in a product that is both decorative and disconnected from its era; contemporary and timeless. A luminous sculpture from which nothing can be removed, to which nothing can be added, and which nothing can copy.

Made from Murano glass, or lacquered aluminium in white, black, brass or bronze, new stock of the Atollo table lamp in all sizes and finishes is now available from ECC.

@eccnewzealand

Lock up

DESIGN:04

A new initiative by New Zealand brand Good. explores the use of stainless steel cabinetry in a residential setting.

Reminiscent perhaps of the high school locker, these simple but striking cabinets offer a playful wander down memory lane for the home or office. Available in a range of six colourways of bold and subtle hues, Good. lockers are tactile and angular – industrial and evocative.

@choose.to.be.good

Rothko

DESIGN:03

Città's designers Imogen Tunnicliffe and Sophie Clapson take inspiration from diverse art genres and disciplines. Their latest work exemplifies a breadth of colour and abstract forms.

Inspired by the Colour Field art movement and artists such as Mark Rothko, a new design incorporates broad expanses of saturated colour, lack of subject matter and shapes of similar or divergent tones interacting with one another to celebrate the expressive power of colour.

Città's textile designers, Imogen Tunnicliffe and Sophie Clapson, were particularly drawn to Rothko's radical paintings, which show rectangular regions of colour spread out beyond the edges of the canvas and seem to envelop the viewer.

Through a journey of sampling and experimenting, "Rothko" was created – the name giving a nod to the famed artist. The collection showcases planes of deep, tonal colours as they merge and create a gradient effect.

The design was conceived as both a relaxed throw or statement cushion cover, handwoven with 100 percent flax linen in a heavy-weight feel. Traditional weaving techniques celebrate craftsmanship and create a unique, organic finish.

@citta

A spatial evolution

DESIGN:05

Simon James has a new home – a spacious, light-filled showroom in the heart of Mount Eden, casting the brand's elegant, contemporary designs in an industrial setting.

The new space, originally a mechanic's workshop in the 1970s, has been adapted by architect Keshaw McArthur to suit its new purpose, while maintaining the proportions, geometries and materiality of the building's former life: exposed metal beams and concrete floors are tempered with fabric hanging from the walls and ceilings, to bring calm and scale to the expansive space.

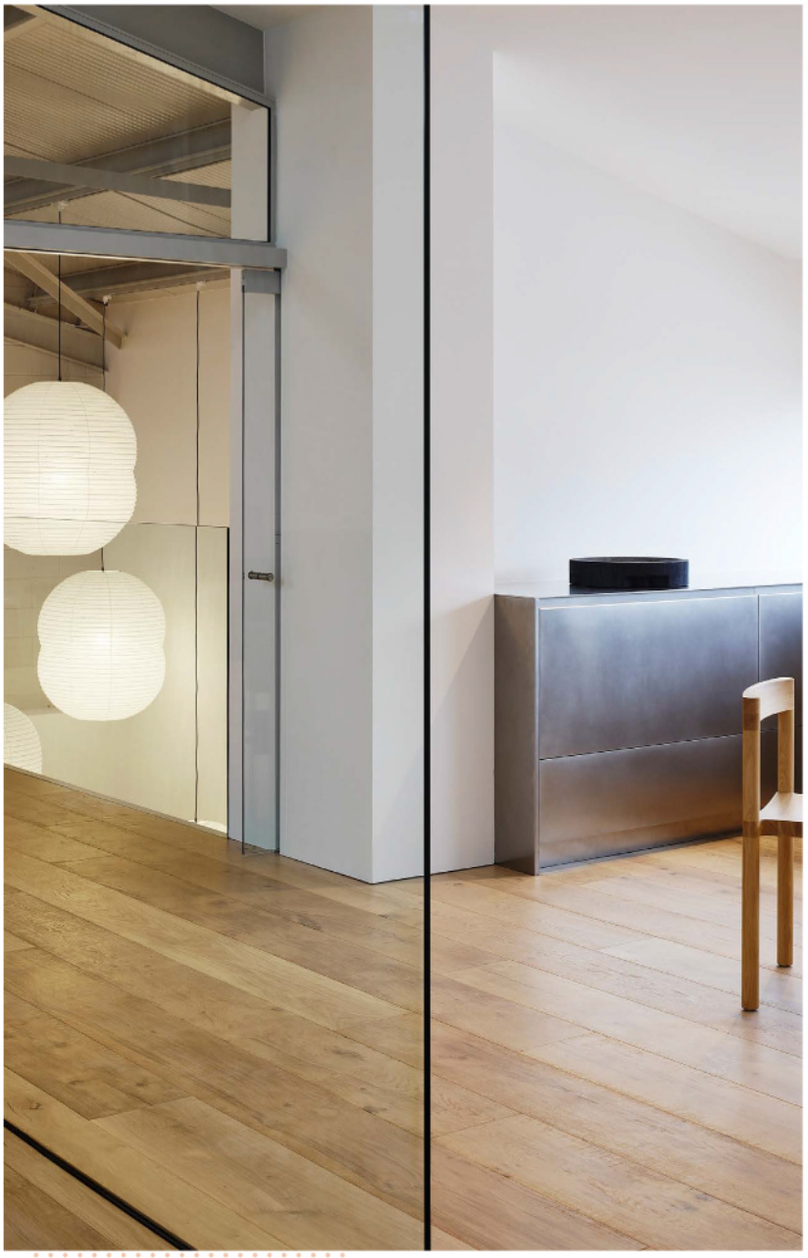
"There is a duality at play between the interior and exterior, whereby we looked to explore and blur the threshold between – pulling the interior through to the outside and vice-versa," says McArthur. "This calm material palette paired with strong yet simplistic geometric forms sets a foundation for the Simon James brand to reside."

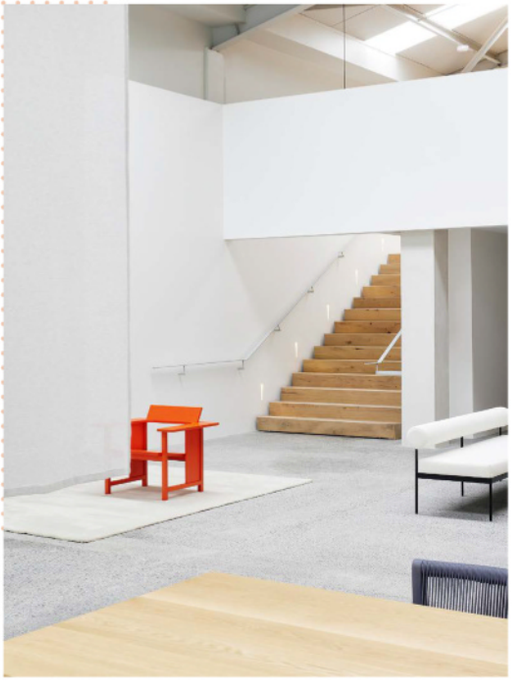
Several new consultation rooms have been introduced to the showroom, from which to offer bespoke appointments, as well as dedicated sections for upholstery, furniture, lighting and rugs. "I've always wanted a chair library, and we managed to find room for one in the space," says James. "A place to view a larger selection of chairs over multiple walls with a single table in the center to test these around."

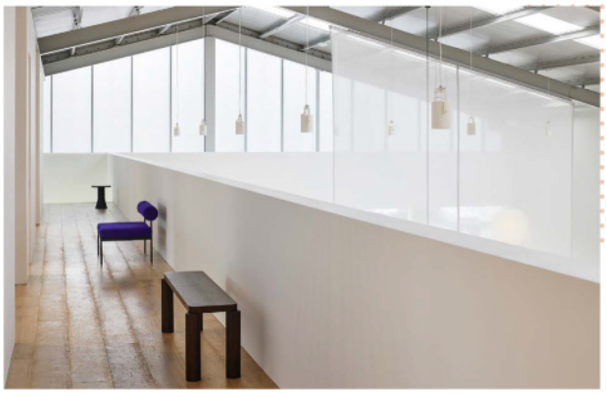
Simon James's in-house collections, which are made in New Zealand, sit alongside interiors from international designers including Ronan and Erwan Bouroullec, Philippe Malouin and Konstantin Grcic. The accessories section has also been expanded to showcase objects from Arno Declercq, homeware by When Objects Work, Tekla's organic textiles and hand and body products from New Zealand brand Surface.

The new address, which complements the brand's existing retail stores, will also play host to events and showcase a revolving curation of brands. "It will be an evolving space with constant change," adds James.

simonjames.co.nz







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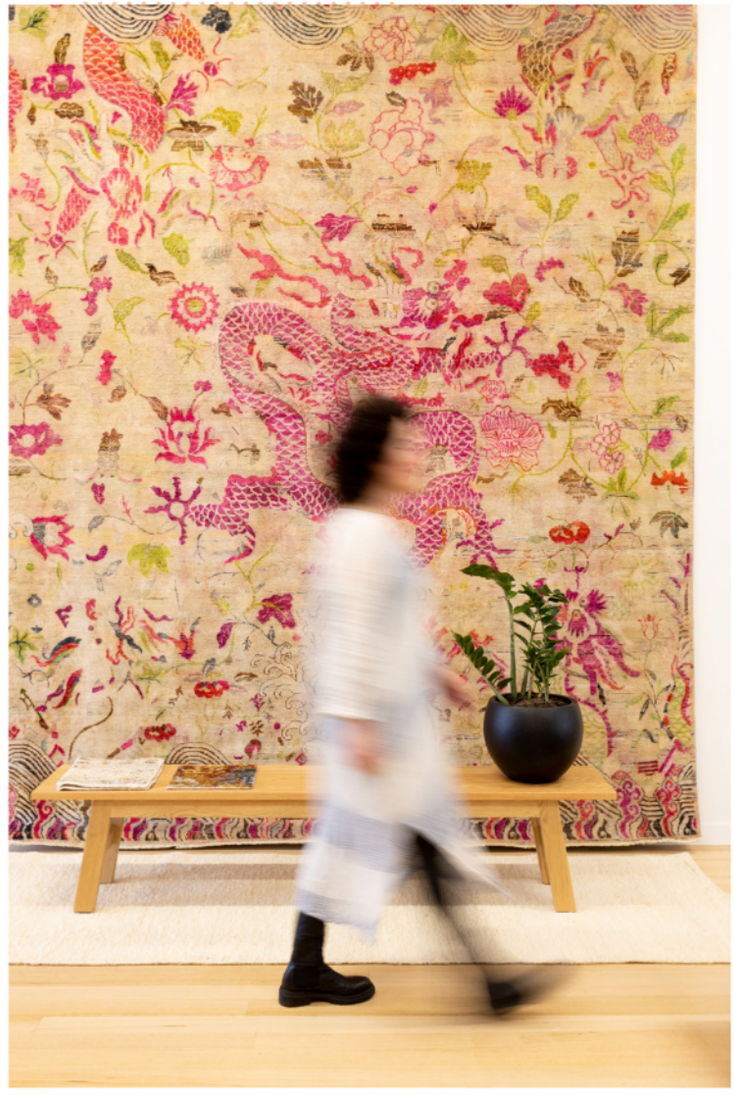
Passage of time

DESIGN:06

Australian artisan rug brand Tribe Home has opened its doors in New Zealand. We spoke to founder Tina Richards about the Auckland showroom and the brand's philosophy.



What can people expect from your new Eden Terrace showroom?

The space itself offers two levels to explore. I try to think of ways to display our rugs that are not conventional. High ceilings allow the rugs to stand out like the pieces of art they are. We want our customers to be able to touch, feel and immerse themselves in the rug they're contemplating.

In the downstairs gallery you will find a bright open space featuring hand-knotted rugs which form part of our Exclusive Weaves Collection. Each piece is one of a kind; can take many months to weave. Every Exclusive Weave is stunningly beautiful and evokes a feeling of drama. Upstairs, we have three rooms devoted to textured rugs and our Vintage Persian collection.

Just as our Melbourne gallery does, we want to inspire the New Zealand design community and their customers with our curation of beautiful handmade rugs. When you touch a rug, it reveals itself to the beholder. You may notice a particular yarn combination or weave style; an individual pattern may capture your eye and hold your attention. That is when you know that rug is for you.

Coastal Luxe is your 2022/2023 collection. Tell us a bit about the collection?

The Coastal Luxe collection has an elegant ease that is both relaxing and inviting whilst creating a family friendly atmosphere which is calming, serene and quintessentially Australasian.

Embracing a touch of Nordic inspiration, it's a marriage of neutrals, charcoals and a hint of colour, making it a perfect backdrop when looking to design an interior space around rejuvenation, restoration and relaxation. The use of jute within this collection adds a palpable sense of craftsmanship, functionality and effortlessness.

Tribe Home began in Melbourne in 2012. How did it come about?

It was through my love of travelling, studying interior decoration and a passion for rugs that led me to create Tribe Home in Melbourne, my adopted hometown.

Having grown up in a multi-cultural family in New Zealand and living abroad, being asked "where are you from" was an endearing question that would often be asked. Even though we are all from different tribes, we are one in the same; your heritage allows you to feel a sense of belonging. Tribe Home represents this strong feeling of connectedness with our ancestry, our home, our suppliers, with the extremely talented craftspeople who weave our rugs, our customers and all the other like-minded people we are fortunate enough to meet and work with on our journey.

tribehome.com.au

HOME OF THE YEAR 2023

In 2023, we are celebrating the 28th Home of the Year programme. As you are reading this, our team will be visiting each of the finalists to determine the winners of each category: Small, Rural, Green, City, Multi-Unit, and Alt & Reno, as well as the overall winner, which will be named the 2023 Home of the Year.

The winners will be announced at an exclusive awards ceremony in Auckland in early April, and featured in the next issue of HOME.

In the meantime, have your say on which project you believe deserves to receive the 2023 Home of the Year Readers' Choice Award. To vote, visit our website or scan the QR code at the end of this feature.

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Meet the Judges

Sam Caradus

PRINCIPAL, ARCHITECT

Sam Caradus is an architect and principal at Crosson Architects, an Auckland-based practice known for its distinctive and impressive portfolio of work. Caradus's designs can be seen in many of the practice's award-winning projects, including Light Mine — which went on to win the 2020 Home of the Year and an NZIA National Award — the Kawau Island bach, Light & Clay House, and Shapeshifter, among others.

For Caradus, great design is the result of relentless questioning and constant refinement, along with a meticulous and unwavering drive to achieve clients' aspirations in compelling ways. The collaborative journey with a client is also a unique opportunity that should be apparent in the outcome. Having participated frequently in the Home of the Year programme, Caradus is relishing the opportunity to experience some of the best homes in the country as a judge, alongside the legendary Julie Stout.

Julie Stout

ARCHITECT AND URBANIST
DISTINGUISHED FELLOW NZIA, TE KĀHUI WHAIHANGA NZIA
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Over the years, in partnership with David Mitchell, Julie Stout's career has covered a wide range of architectural and urban design projects. She maintains an active role in the design work in the office of Mitchell Stout Dodd Architects. Currently, as Professional Teaching Fellow at the University of Auckland School of Architecture and Planning, Stout's interests are increasingly involved with the City and 'the big ideas' that will govern its growth and development. She is currently involved with a team setting up The Urban Room, an independent forum for the display and discussion about the future development of Tāmaki Makaurau/Auckland.

Federico Monsalve

ARCHITECTURAL WRITER AND EDITOR

Federico Monsalve is a senior writer and editor whose work has appeared in most of New Zealand's leading media as well as a smattering of international publications. For the past decade or so, his focus on design and architecture has seen him lead the editorial direction of *Urbis* and *Interior* magazines, and he is a regular contributor to HOME magazine. Monsalve has been a judge at the World Architecture Festival as well as long-standing judge and convenor of the Interior Awards. He has sought to combine his passion for the wider visual and literary arts into a distinct voice within the architectural criticism and feature writing fields.

The Finalists

Nayland Street House,
Krush Architecture.
Image: Jamie Armstrong

Whare Rua-Puoto, Tohu Architecture. Image: Kyle Tiweka Anaru

Tiny House, Johnson Architects.

Small House in Rocky Bay,
Vaughn McQuarrie Architects.
Image: Josef Scott

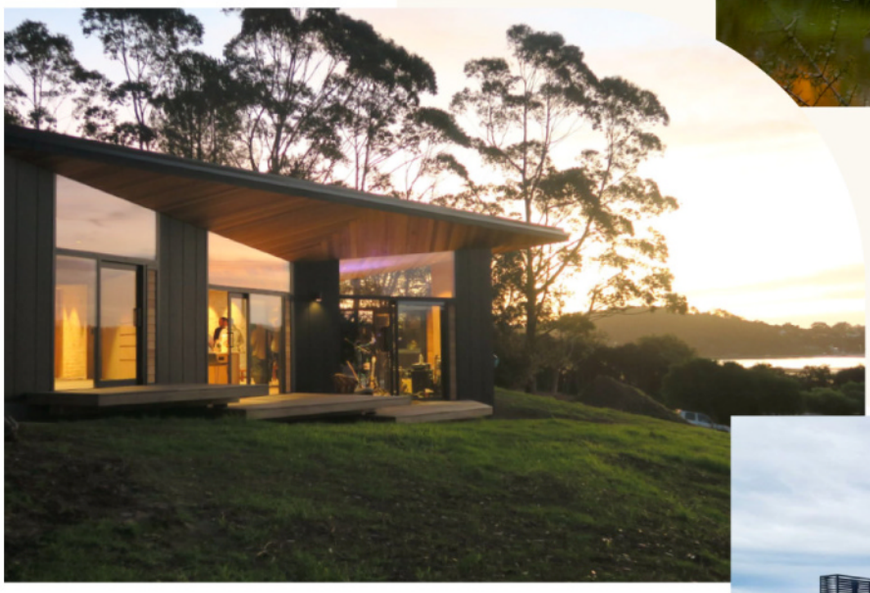
Muriwai House, Jose Gutierrez.
Image: Samuel Hartnett

Allum Street House, Dorrington Atcheson Architects.
Image: Simon Wilson

Wings over Water, Kamermans Architects.
Image: Mickey Ross

Daniels Reef, Matter Architects. Image: Simon Devitt

Waimauku House, Jo Craddock. Image: Simon Devitt



Bird Seed House, Vaughn McQuarrie Architects.

The Pūriri House, Brendan Bain and Sally Doherty

The View House, MJW Architecture. Image: Simon Larkin

Featherston Passive House, Josefine Watterson.
Image: Josefine Watterson

Ivy Box, Yoke. Image: Jono Parker

Combes Road House, BVA Studio. Image: Jackie Meiring

My House, Makers of Architecture.
Image: Thomas Seear-Budd

Chaffers Dock Apartment, Makers of Architecture.
Image: Simon Devitt

Glenstrae, Archco.
Image: Stephen
Goodenough

Latimer, Krush Architecture.
Image: Jamie Armstrong

Rata Street House, Krush Architecture.
Image: Sarah Rowland

Lucerne House,
Jose Gutierrez.
Image: Samuel
Hartnett

Cliffs Road House, Bell + Co Architecture. Image: Nick Beadle

READERS' CHOICE HOME OF THE YEAR 2023

Have Your Say

We'd like to hear from you, our readers.
Vote for the project you believe deserves to receive the 2023 Home of the Year Readers' Choice Award.

To vote, visit homemagazine.nz or scan the QR code.

The Dart

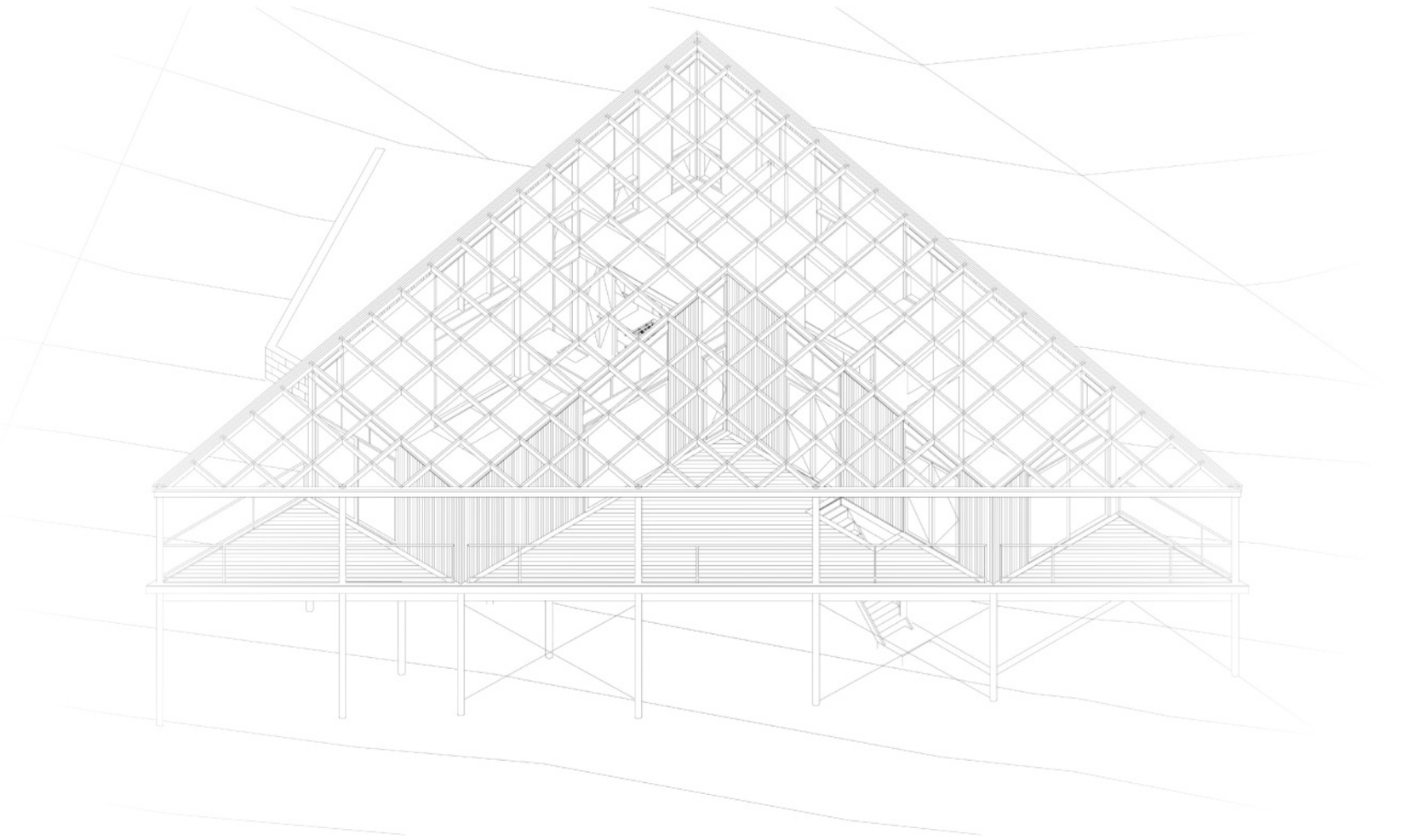
Climb Mount Manaia and the triangular form of this family home appears as a subtle marker in a striking landscape.

DESIGN:07

Words Clare Chapman **Images** David Straight

At the mouth of Whangārei Heads, this family home is located in a special part of Northland, where the coast, farmland, and rocky volcanic outcrops come together. While there is beauty in these natural land forms, the nature of them means they can act as somewhat of a wind tunnel.

Tim Grittos and Caro Robertson of Spacecraft Architects rose to this challenge with an L-shaped design for a compact home that turns its back on the wind while opening up to the north and west. By elevating the house, and pulling the roofline down from the south — creating the triangular form — they have enabled each elevation to capture distinct views:



Mount Manaia to the west, Taranga and the Hen and Chickens Islands to the south, and out to Taiharuru headland to the north.

Rough-sawn board and batten Lawson's cypress cladding wraps the exterior and has been left to weather naturally.

"We wanted this house to sit in the landscape quietly," Tim says.

The rest of the external material palette is simple; long-run Colorsteel roofing and chain-link balustrades offer a defining and somewhat unexpected aesthetic.

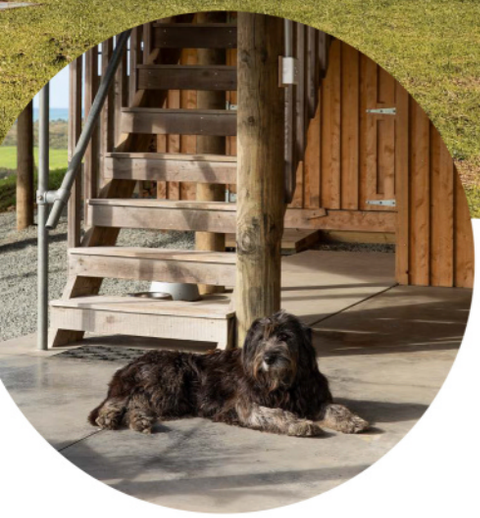
"We are always keen to use local materials, and those that aren't immediately recognisable as standard building products," Caro explains. "The chain-link balustrades dematerialise, depending on the light; at some times of the day you look through them, and at others they almost disappear."

A strip of clear roofing over the deck exposes the criss-cross grid formation of the roof's structure, while drawing light into the area.

The pared-back material palette of the exterior is continued inside. Here, white walls meet a Tasmanian oak floor and a poplar-ply ceiling that extends out to the soffits to create one large plane. Beech-ply cabinetry in the kitchen continues the sense of simplicity and warmth.

There are two bedrooms on the lower level, alongside the kitchen and living area. Upstairs, the mezzanine is home to the main bedroom, which is tucked beneath the apex of the roof above the kitchen. One of the children's bedrooms also makes the most of the lofty space beneath the higher end of the roofline, with a compact mezzanine for the bed that is accessed via a ladder.

Spanning a compact footprint of just 100m^2, the house feels much larger than it is owing to the extensive covered decking. The nature of the plan meant that the decking became a key circulation route, with access from the two lower bedrooms via the deck into the main living area and kitchen.



A ground-level terrace underneath the house provides a sheltered area from which to enjoy the outdoors.

"It's interesting, because this area faces similar problems to those we often find in Wellington — where you want to connect with the outdoors but face the issue of wind," says Tim. "What we wanted to create here were spaces where you could essentially be outside in summer while it is hammering down with rain. A lot of buildings don't cater to that."

A carport and laundry are also tucked away underneath the house, and additional covered space is designed for hanging washing and for storage.

There's a sense of rural life at its best here — spaces that cater to a deliberately slow pace of life, each connected in its own way to an element of the landscape.

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Coastal House by Gibbons Archite

Rural hues

Situated on a working farm between Christchurch and Kaikoura, this home for two artfully utilises Colorsteel cladding to create a dynamic definition within a palette of duality.

DESIGN:08

By drawing on the local vernacular, architectural designer Ben Brady's concept delivers something overtly contemporary that elegantly pays homage to the rich rural history of this region.

A linear, rectangular form, the main part of the house — including kitchen, living areas, and guest bedrooms — sits in front of what was intentionally designed to look like an addition, and houses the main bedroom and en suite.

Utilising a combination of two Colorsteel tones, Lichen® and Windsor Grey®, oriented vertically and horizontally, Ben captures the imagination of the visitor with a home that feels perfectly fitting on the crest of a hill on this working farm yet delivers an innovative approach to shelter, with areas that offer deft and subtle movements between indoors and out.

Colorsteel Lichen®, a versatile colour with hints of brown and olive and khaki undertones, and Colorsteel Windsor Grey®, a deep, dynamic grey, blend effortlessly into the environment throughout the year, complementing the deep green fields and, equally, the earthen hues when the grasses brown.

colorsteel.co.nz

Crafting emotive spaces

Whether subtle or distinctive, polished plaster interior finishes offer a beautiful realm of possibilities.

DESIGN:09

For Ambitec, a New Zealand company specialising in premium polished plaster, the real beauty of the product lies in its opportunity to deliver creativity in design with highly tactile and bespoke interior solutions.

Pictured here is Ambitec's Suave Two-tone, a contemporary finish combining two colours to create a cloudy appearance. "With this finish, you get a heightened sense of movement, which works really well in spaces where one can't rely solely on the lightsource to pick up textural moments," Ambitec's Wendy Nannestad tells us.

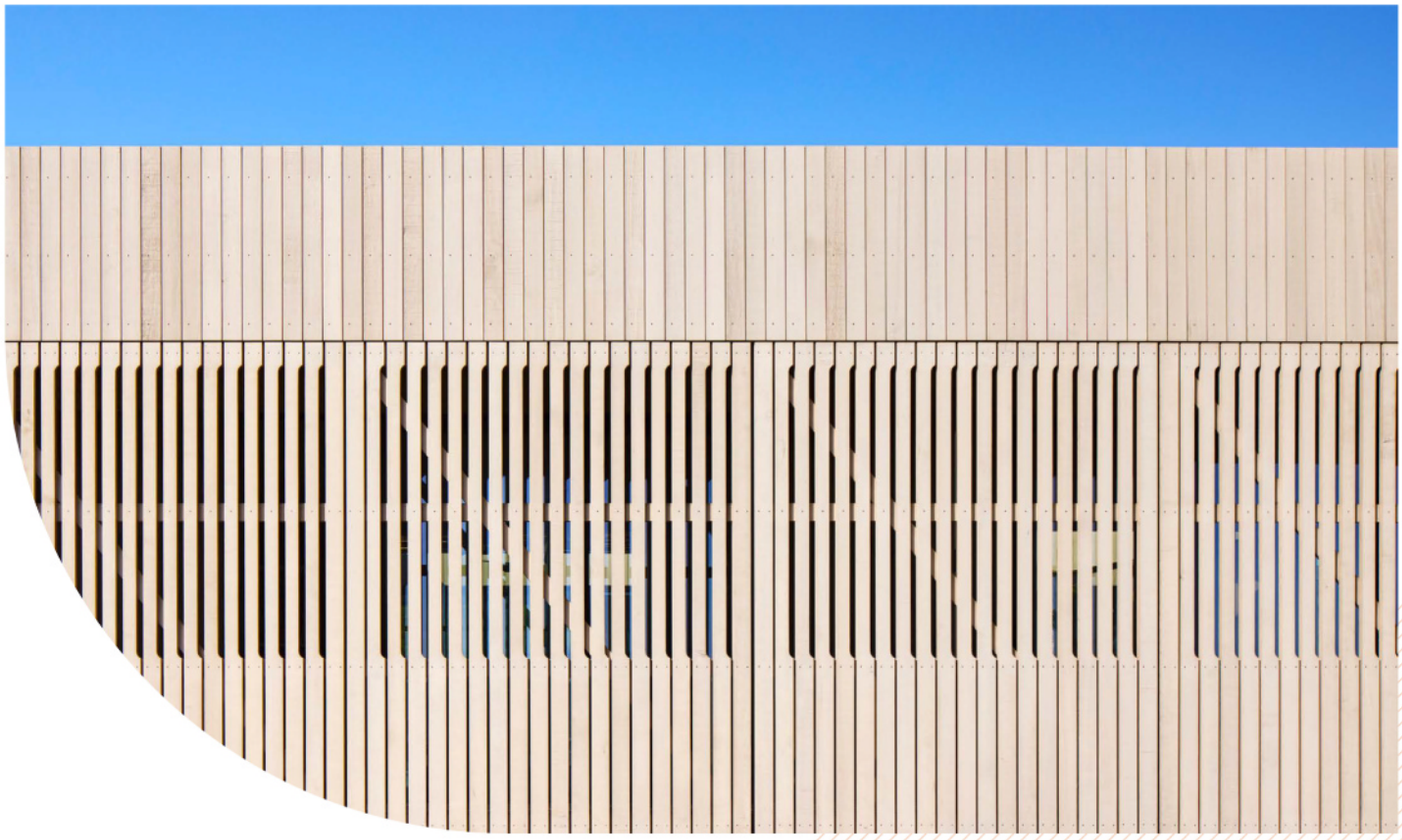
As an alternative to paint, polished plaster helps to ground new builds. "It softens a space and adds a sense of luxurious warmth, the feeling that the space wraps around you. From an aesthetic perspective, it allows for a seamless finish for walls, ceilings, and cabinetry. It celebrates the idea of craft, handmade, and the imperfect."

Suave can be specified in textures ranging from silky smooth to heavily distressed, and is available in a range of hues from natural white to a deep black, including two-tone combinations.

Suave is one of two main finishes from Ambitec; the other, Tierrafino, delivers an earthy finish using clay and a fine aggregate, and has a more rustic aesthetic with finishes ranging from highly textured to a honed smooth satin.

Ambitec works directly with architects, designers, builders and specifiers, as well as homeowners, providing a complete wraparound service from design to installation.

ambitec.co.nz



Farm and coast

DESIGN:10

On the west coast of Te Ika-a-Māui, the climate is harsh. Black sand shimmers under the summer sun, the peak of Mt Taranaki is just visible, and a rocky and wild coastline offers some of New Zealand's most striking scenery.

It's here, just outside New Plymouth, that architect Brady Gibbons devised a rural home for a couple with adult children who visit frequently. His design was based around three key elements: the coast, a stream that winds around one side of the section, and the need for shelter from the elements.

Designed as a house of two parts — a guest wing, and the main area for its permanent occupants — the home is versatile; with a range of courtyards for use at different times of the day, and sliding screens a central part of the design, it is the vertical cedar cladding that gives this house its exterior character.

Running along two sides of the house, the sliding timber screens allow for the decking to be entirely closed off and protected from wind and sun, or semi or fully open.

The decision to use Dryden WoodOil in Platinum allows for the house to settle naturally into its environs — it sits against the backdrop of farmland and coast — while letting the timber slowly silver off and pick up the tones of driftwood on the beach below. It creates a subtle but beautiful contrast with the greenery.

Dryden WoodOil is a non-filming, migrating oil with water-repellent properties that protects exterior timbers naturally. In coastal settings such as this one, where salt spray and harsh environmental conditions can reduce the lifespan of materials, Dryden WoodOil offers a natural solution to extend the life of timber cladding while enhancing its natural beauty.

dryden.co.nz

Dryden WoodOil
Platinum

'Dryden' is a registered trademark. Dryden colours and finishes are representative only. The colour you choose and the amount of oil applied may change the final achieved colour. To ensure you achieve the finish you want, we recommend you test your colour choice at home prior to coating.

Crater's edge

A Lyttelton bachelor pad designed for an 80-year-old former Christchurch resident cleverly softens the boundaries between old and new.

DESIGN:11

Words Catherine Steel
Photography Stephen Goodenough

Resting at the edge of an extinct volcano crater, the town of Lyttelton was the destination for the first four settler ships from England in 1850. The historic cottages that line the town's streets speak to this era, quaint and humble in their form.

For Roger Kemp, who had previously lived in central Christchurch, the chance to move out of the city was a much-anticipated one; he had a vision for a home that delivered a certain lifestyle and echoed the vernacular of days gone by.

Of the vacant sections he looked at, one site resonated; with panoramic views, it encompassed more than 3300m^2 at the foot of the Port Hills on the town's eastern side.

"The best way to describe the site is to imagine a funnel cut in half, V-shaped, with a stream through the middle and steep sides extending up," Roger says. "The view will take some time to be built out."

Once an agent accepted his offer, Roger cleared the former grazing land.

"The site was a wilderness, overgrown with old man's beard and bramble," he says.

Not only did the view over Banks Peninsula capture Roger; the charm of the town also did.

"When you exit the tunnel from Christchurch, it's a different atmosphere; there is a delightful village feel here although

it's a port town. I walk down London Street and feel part of the community despite having been here only a year."

On a friend's recommendation, Roger called on Tobin Smith of Common Architecture to craft the home's design. A priority in Tobin's design was to celebrate the vista and the natural light. The house resides in a sweet spot with a south-west view to the harbour and a northern vista of the Port Hills.

"The house is nestled, yet elevated, at the base of the hills," Tobin says. "Sunshine is a sought-after commodity in Lyttelton; any higher or lower and it would lose the light. The house is a response to the sunshine, and the outlook is stunning, because it's largely rural with few houses, looking north."

A basic, two-bedroom house was Roger's brief.

"Simplicity was key; it needed to blend with the landscape, and it had to feel like it belonged here," explains Tobin.

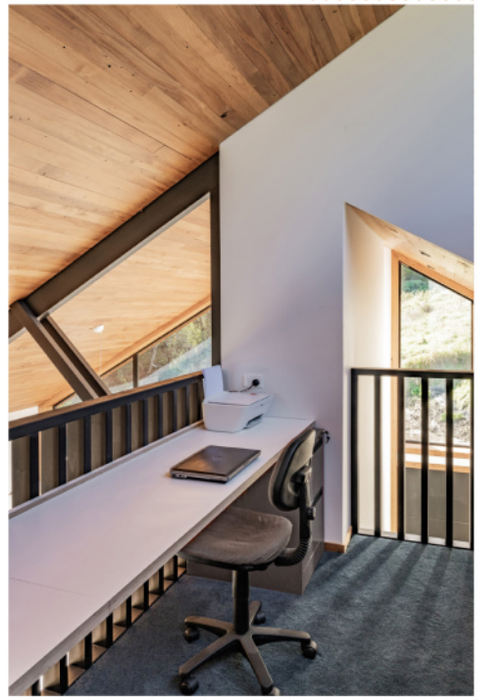
Modest in scale, the house uses a symmetrical floor plan and the gabled roof form that exists in many of Lyttleton's original cottages.

"The majority of Lyttelton has a heritage character zone that overlooks the area and honours the houses built there because it's a colonial township," Tobin says. "Roger's house is out of that zone, but there's still an element of that language that informs the design, especially given the brief that he only wanted a two-bedroom house on 100m^2. It was never going to be gigantic, but the language of the cottage is relevant there. It's a gabled square, cottage-like by default.

"It works similarly to a cottage in that kitchen, dining, and living sit on the west side to access the north–south view and sun. Two bedrooms split off the hall; one faces north and the other looks south."

Cedar cladding allows the house to nestle naturally into the hillside, and its sloping forms mimic the topography. In a nod to the past, two black timber trusses are visible in the living area, evoking a mid-century ideal.

"Here, the primary structure of the roof lands on posts, allowing an integral piece of architecture to be on display. It's the idea of taking prompts from an earlier archetype; it's not precious," Tobin says.



The sweep of the roof also overcomes the winter wind, and a clear air–approved log burner keeps the house cosy.

“You can see strong southerly winds come in over the crater rim in the distance but feel no sense of unease,” Roger says.

Passive ventilation exists via the four faces of windows opening at any part of the day to allow for cross-ventilation. High, east-facing windows in the mezzanine open to encourage a chimney effect when the house is also opened at a low level, pushing the hot air upwards.

Outdoors, rejuvenating the land with 400 natives and building a terraced vegetable garden keep Roger fit and maintain his connection to the land.

“The idea was for me to live on my own,” Roger says. “I didn’t want to build a house for resale, but one to give me the lifestyle I dreamed of.”

High-level glazing exists to the east, the top of the mezzanine floor, and over the kitchen, pulling in light and a rural outlook.

“At a certain low light, the recycled rimu ceiling looks delightful,” Roger says. “Tobin placed the house beautifully; midwinter, the sun enters the mezzanine window mid-morning and travels around through the north window until it sets in the west. The sunsets are a stunning play of light, and the house benefits from so much glass; the way the home is positioned is one feature Tobin did especially well, with maximum effect.”

To battle the southern winters, two layers of framing are offset from one another to minimise thermal bridging through the timber members.

“It also ensures continuous insulation is achieved between the interior and exterior faces,” Tobin explains. “Services are run within the 50mm battens to ensure the ‘primary’ insulation is not compromised.”

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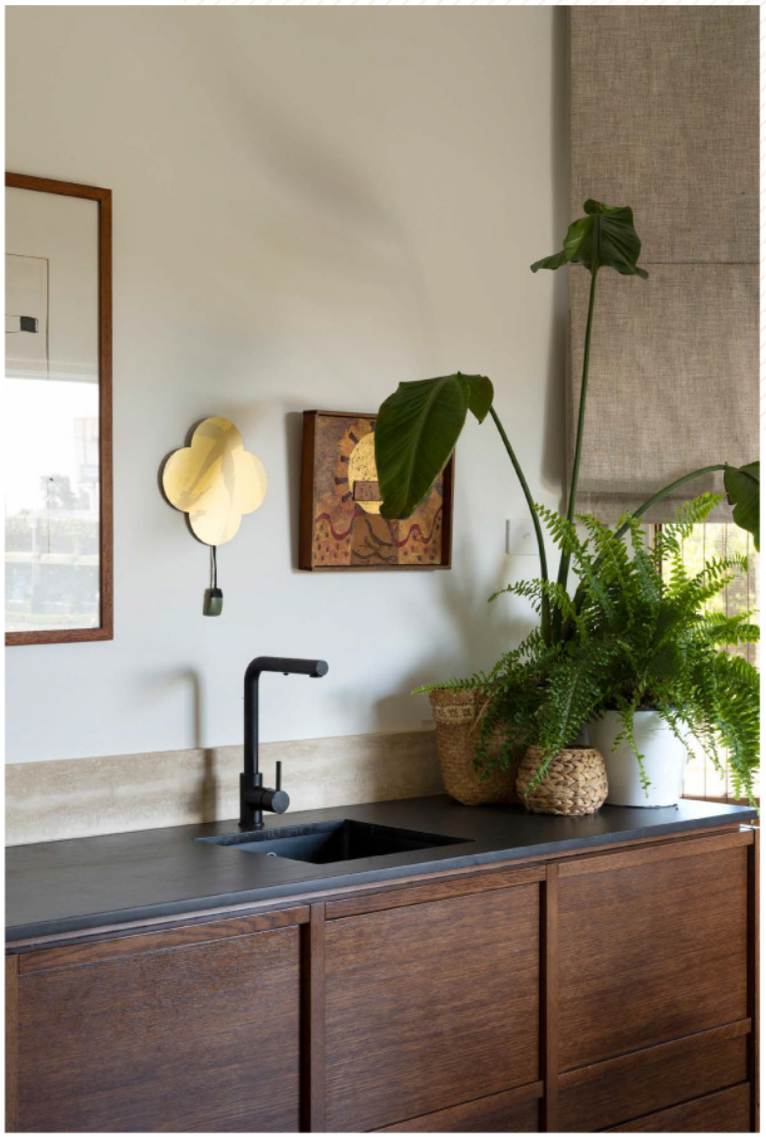
If the walls could talk

A house with a colourful history becomes a calm inner-city home for an interior designer.



DESIGN:12

Words Kirsten Matthew
Images David Straight

Stewart Harris considers his home to be an annex of Ponsonby Central. Technically, the dining precinct that takes up a city block isn't attached to the designer's Grey Lynn abode, but it may as well be.

"I don't cook," Harris says. "I have 15 restaurants across the road, so why would I? The location is the best in town."

The building may be perfectly placed, but it has a chequered architectural history. Once a classic villa, it was transformed from a family home into three flats in 1942. Over the next 70 years, a cast of colourful characters rented the spaces, countless raucous parties were held, and ad hoc alterations destroyed most of the original architectural details and layout.

Harris, a judge of the HOME Interior Design Excellence Awards and co-owner of Macintosh Harris, bought the building from his mother-in-law a decade ago — "It was such an ugly house," he says. He lives in the front flat, where a recently completed renovation has righted the wrongs of previous decades and created a one-bedroomed pied-à-terre filled with thoughtful textures, materials, and pieces of furniture.

It's a 'railroad apartment', a 19th-century configuration typical in large US cities such as New York, but not so common in Aotearoa. A series of successive rooms connect to each other; you must walk through one room to get to the next, and the next, until you get to the end of the dwelling, just as you would move through the carriages on a train. No hallways means a lack of privacy in spaces typically requiring it, including the bedroom and bathroom.

Instead of fighting the existing layout, Harris embraced the openness; he moved a door so that, from the sitting room, you can now glance all the way through to the back of the house. Studio Italia wardrobes in the bedroom have glass doors so that clothing is on display; the shower is sans screens or doors to give the bathing area a feeling of expansiveness.

It's this spatial design that is most interesting to Harris in both his work and his own home.

"I love practicality in design, figuring out how to make the whole thing operate properly," he says. "My preference is to ensure the ergonomics and planning of the building [are] resolved. Only then do I decorate, which is the last step but the only step people really see."

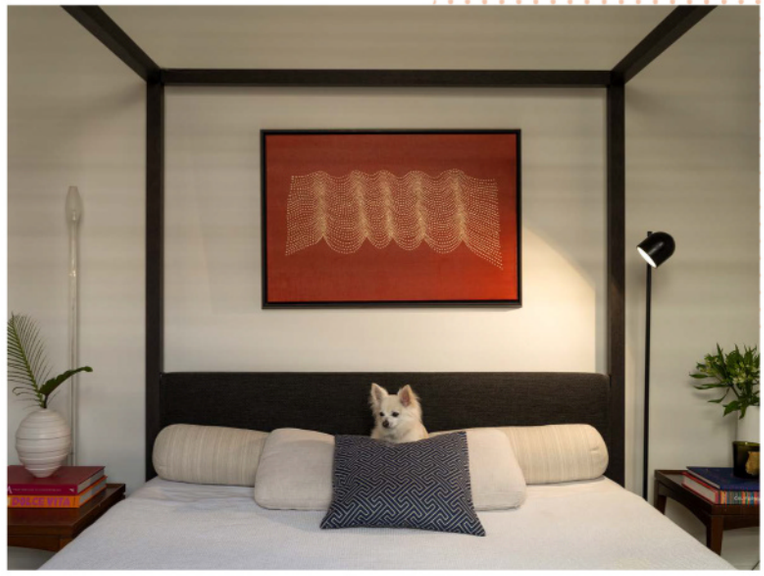
A strict colour palette of white, black, taupe, brown, and tan has been adhered to throughout, with occasional pops of orange and ochre in cushions and artworks. There's texture in rattan, linens, and velvet fabrics, and in the artworks that range from ceramics to weavings to photography.

"I like to create a subtle New Zealand–ness, a Pacific Rim flavour, in the art and the materials I use," explains Harris. "I like to create that sense of place in a lot of my work."

A picture of a distant relative hangs alongside a Max Gimblett piece and an Aboriginal painting, above the kitchen bench; they're emblematic of a creative life spent thinking about and collecting beautiful things. "Art shouldn't scream at you; it has to be subtle," says the 71-year-old designer. "There's nothing in here that your eye immediately goes to. Instead, it fits together as one."

There's a balance of the feminine and masculine in the decor too. The kitchen, Harris's favourite room in the house, features a charcoal Cosentino benchtop, sexy black tapware, and dark wooden Studio Italia kitchen cabinets. Rimu floorboards that are original to the architecture have been stained dark brown. That's countered with white walls and more feminine, neutral soft furnishings. Even the dogs — three teeny-tiny Chihuahuas in varying hues of cream — match the decor.

"I like continuity," says Harris. "My own taste is understated; simplistic but with layers of interest. I can do Versace for clients — that can be fun even though it's not my own taste — but this is how I want to live."



Bremworth

Let's Go Good Together

HOME

Interior Design Excellence Awards

Scan the QR code or visit homemagazine.nz to read more about the winners and finalists

The winners of the inaugural HOME Interior Design Excellence Awards will be celebrated on the 17th February at an exclusive event at the Park Hyatt, Auckland. Here is what the judges — Stewart Harris of Macintosh Harris and Federico Monsalve — had to say about the entries.

PRESENTED IN PARTNERSHIP WITH

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the paint the professionals use

Kitchen

Winner

GREENHITHE

RAREBIRDS INTERIORS

Urban sophistication and rusticity are accomplished here via material palette and a deft balance between the two polarities. Industrial elements are paired with organic materials. Smooth, rectilinear concrete forms are juxtaposed with knotty and expressive timbers and the almost artisanal nature of woven fibres — on a handmade light pendant and glass mesh detailing. Everything — from dark brass strips, handles, taps, and even visible stitching on seats — works together and in sync towards a single idea: urban edge with a country undertone. Great attention to detail, timeless colour palette, and a stylish collection of finishes.

Finalists

TO THE TOP

STICKS+STONES DESIGN

Dramatic without being overpowering. There is an inherent simplicity here, combined with excellent planning. Fresh, yet moody and engaging.

CURVED COPPER

STICKS+STONES DESIGN

Playful and inviting, with a delightful contrast of curvature and straight lines. Excellent use of differing textures and finishes.

THE VIEW HOUSE

MJW ARCHITECTURE

Sculptural moves that complement the architecture perfectly.

Winner

DEVONPORT VILLA — EN SUITE

REBECCA BAILEY DESIGN

Sexy, inviting, timeless, and rich, a villa en suite unlike any other: full of material richness and dramatic flair; sophistication with an inherent masculinity and a serious ability to wow. The judges commented on the choice of dark wall tiles, which — combined with brass tapware, industrial textured vanity, and pendant lighting — accomplishes an ultra-glam bathroom with an international quality.

Finalists

SUSSEX STREET

RAREBIRDS INTERIORS

A delightfully planned bathroom with clever colour zoning, an inherent sense of playfulness, freshness, biophilia, and joy. Beautiful use of colour and vitality.

HIDE AND SEEK

DU BOIS DESIGN

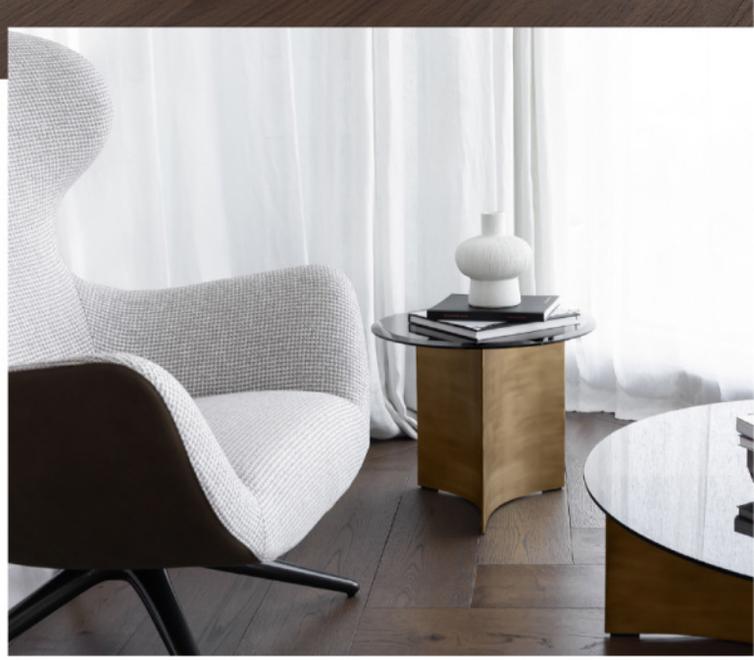
Compact but mighty. An intelligent layout has been devised for an otherwise complex space. Great lighting and textures ensure the space is not just practical but also beautiful.

Winner

HERNE BAY APARTMENT

KKID

Luxury city hotel mood with added personality and sophistication. Furniture, art, and lighting have been meticulously curated to counterbalance low ceiling heights and floor size restrictions. Restrained but bold use of colour ensures the ‘hotel’ vibe tips in favour of personality rather than homogeneity, while exceptional furniture selection and zoning offer variety within a restricted floor-plate. Mature, minimalist, yet totally urbane and enticing.



Finalists

CAMERON

RAREBIRDS INTERIORS

Proof that texture and variety in finishes, as well as eclecticism and boldness, can intimate warmth and reflect personality. A family-friendly and well-balanced result.

NOOK BAY

THE CONCEPT GUY

Dramatic and captivating, great proportions mixed with rich and colourful elements. A delightful marriage of styles and finishes

Emerging Designer

Winner

THE VIEW HOUSE

MJW ARCHITECTURE

This designer's first major commission and completed project as a solo operator is testament to a nascent talent that we will be keeping firmly in our radar. A great merging of interiors with architecture is combined with a colour palette that subtly reflects its context. The fact that the designer undertook all elements of the design, from joinery through to kitchens, bathrooms, fixtures, and fittings, speaks of a passion for and understanding of detail craftsmanship in the production of a holistic design. Considered selection of materials towards a distinctly Scandinavian feel, and an impressive debut.

Finalists

FOR MICHELLE

ALISON CHISMAN OF STEADFAST JOINERY

A pleasant marriage of old and new with undeniable originality and environmentally friendly intent. The attention to detail and bespoke solutions show a designer who is customer focused and resourceful.

GREY LYNN RESIDENCE

CLAIRE HAMMOND OF RITUAL INTERIORS

The clarity and consistency of this design reveal the maturity and nous of its designer. Shapes and forms, colour, and material all work together in a nearly symphonic way to deliver a Nordic-influenced but entirely contextual result.

Winner

KIMIORA APARTMENT

KANAT STUDIO

Proof that apartment living does not have to equate with sterile or white interiors. This space has been reimagined with warmth and hospitality in mind, creating an inviting atmosphere of relaxation and calm. Personality and intrigue are carefully balanced and, although colour is generously used throughout all spaces, it remains cohesive and relevant to its furniture, materials, light — both natural and otherwise — photography, and other interior choices. The project's boldness and joie de vivre are highly commendable.

Finalists

SCOTLAND OASIS

NOIR INTERIOR DESIGN

Lively, fun, playful mixture of colours that reflect and frame the owners' personalities as expressed through their choice of antiques and toys. A home filled with joy and vivaciousness.

AIRBNB

PIRFCT INTERIOR DESIGN

"I always believed that living in a colourful space will cheer up any dull soul," says its designer, and the judges couldn't agree more: this is a cheeky, individualistic space full of memorable moments and a colour scheme that radiates happiness.

Books

DESIGN:13

Words Federico Monsalve

Hot new and upcoming titles for the end of the summer season.

Henry Kulka

By Mary Gaudin and Giles Reid

Self-published

In some ways, the story of Czech refugee and architect Henry Kulka, who arrived in New Zealand during World War II, has some parallels to that of design darling Ernst Plischke.

Both men fled Austria, escaping the atrocities the Nazi Party was committing across Europe. Both arrived in New Zealand with impressive architectural luggage: Kulka, in 1940, having worked very closely with his friend Adolf Loos — one of the most significant figures in modernism. Plischke, a year earlier, with intergenerational craftsmanship and design nous running through his veins. Before their arrival, both refugees had led significant projects in their native continent. Their talents were recognised here, and they were granted responsibility for commercial, civic, master-planning, and residential endeavours.

Yet, unlike Plischke, Kulka's work has been mostly forgotten. This book is an attempt at making his legacy better known and restoring the inherent mana of a few of his residential buildings still standing.

Six homes (half in Europe and the rest in New Zealand, all in varying degrees of fragility) are explored via exhaustive photo essays by France-based New Zealand photographer Mary Gaudin and accompanying essays penned by New Zealand–born UK architect Giles Reid. No strangers to rescuing half-forgotten architects from the dustbins of history, the duo have been partly responsible for the rise in popularity of architects like Claude Megson, Ivan Juriss, and John Scott.

Despite its girth (a whooping 400 pages), this book feels like it offers only a glimpse at Kulka's oeuvre and its unifying style. This is due partly to the monograph's focus on Kulka's residential rather than commercial work (most of which he did for Fletchers) and partly to the fact that much of it has been demolished or renovated beyond recognition; observes Reid: "Timber-framed architecture proves all too easy to take apart and in Auckland, speculative development usually trumps heritage value."

The book also hints at limitations when it comes to accessing the official archives left behind by Kulka.

Despite this, Gaudin's well-rehearsed photographic 'softness' makes even the most banal image (e.g., a full-page close up of a dirty mirror with a small sticker on it) seem somewhat poetic, while Reid's clinical and thoroughly researched style is engaging and nuanced.

This book is many things: an attempt at ripping Kulka away from Loos' shadow, another look at the fascinating New Zealand ecosystem of European creatives fleeing World War II, and a portrait of creativity shaped by the forces of relocation and 'acculturation'.

Of note

All Sorts of Lives: Katherine Mansfield and the Art of Risking Everything

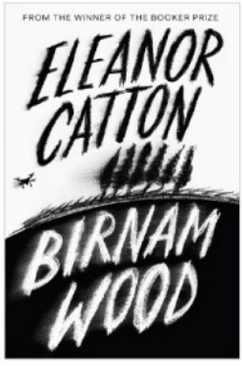
By Claire Harman

Penguin Random House

Published in January 2023 — the centenary of Mansfield's death — this is an excellent introduction to New Zealand's most globally significant fiction writer. The highly accomplished biographer is said to have penned the definitive account of the author's fascinating life — tragically short, yet well ahead of its time.

Fiction special

From guerrilla gardeners and imaginary empires to tips on how to become unemployed: we preview upcoming fiction books with big escapist potential.



Birnam Wood

By Eleanor Catton
Te Herenga Waka University Press
Release date: 9 February

Birnam Wood is the first release by New Zealand writer Eleanor Catton since her Booker Prize–winning novel *The Luminaries*, and this highly anticipated novel sounds gripping.

Birnam Wood is a group of guerrilla gardeners who go around planting crops on other people's properties. When a farm is abandoned due to a landslide that closes off a town in the South Island, the troupe gets to work.

Birnam Wood then gets entangled in tragic events as an American billionaire — of the ilk so often seen here developing gated communities — is also interested in this piece of pristine Aotearoa. The thriller sounds like a promising mixture of gardening meets wealthy foreign-developer politics, and is written with the depth and layering with which Catton's work has become synonymous.

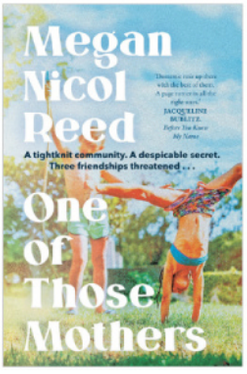
Pineapple Street

By Jenny Jackson
Penguin Random House
Release date: 13 April

On a somewhat similar vein, *Pineapple Street* has been praised by the likes of Nick Hornby for its acute observations about money and love.

The novel is composed of portraits of three young female siblings as they deal with the First World problems brought about by having too much money and differing ideas of what that means for them.

Pineapple Street has been described as: "Rife with the indulgent pleasures of life among New York's one percenters — glittering parties, weekend homes and hungover brunches — [it] is a scintillating, escapist novel that sparkles with wit and wry humour."



One of Those Mothers

By Megan Nicol Reed
Allen & Unwin
Release date: 14 March

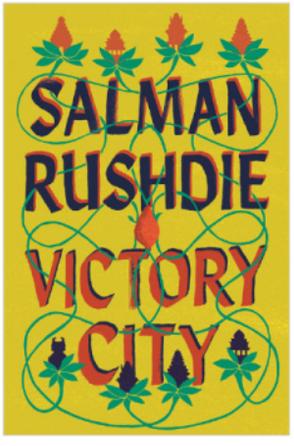
This domestic noir by long-time newspaper columnist Nicol Reed is set in the midst of a New Zealand middle-class neighbourhood with uncannily recognisable characters, hobbies, and parental preoccupations. Yet, when someone in the tightly knit community is found with child pornography and given name suppression, the stage is set for suspicion and soul-searching. *One of Those Mothers* promises to lift the lace curtains of New Zealand's suburbia and grant a glimpse at its characters; friendships; fears; and, in this case, a disturbing and life-shattering secret.

Victory City

By Salman Rushdie
Vintage
Release date: mid February

Another Booker-winning author due to release a novel soon is Salman Rushdie, whose *Victory City* sounds like a delightful, magic realist, epic tale about cities and the people within them from a female perspective.

The book begins in 14th-century India, where a young girl is granted innumerable powers by a Hindu goddess. She creates Bisnaga, a metropolis that, in its 250-year history, twists and turns and challenges the course of patriarchal history.



Did I Ever Tell You This?

By Sam Neill
Text Publishing
Release date: 21 March

This memoir, by one of Hollywood's most recognisable nice guys and South Island wine-maker and resident Sam Neill, looks at how a Dunedin kid of the '50s went on to work with some of the most influential filmmakers of this generation.

How To Get Fired

By Evana Belich
Penguin Random House
Release date: 28 February

This debut collection of short stories by a promising new local writer has been recommended widely by literati and critics alike. Belich's subject — workplace ennui, from the perspective of several intriguing characters — seems apt for this era of working from home, quiet quitting, and 'inflation-adjusted work effort'.

Infuse vitality

DESIGN:14

Warm hues and elegant curves define timeless modern.

1 — ‘Allyn’ pendant by Graypants, $1035 from ECC, ecc.co.nz

2 — ‘Arum’ table lamp by Ferm Living, $1095 from Slow, slow.co.nz

3 — ‘Agnes’ plant stand by Ferm Living, $1045 from Slow, slow.co.nz

4 — ‘Coral Medal’ rug by Patricia Braune, $1750 from Designer Rugs, designerrugs.co.nz

5 — ‘T1’ armchair by Rodney Kinsman for OMK 1965, $2295 from Good Form, goodform.co.nz

6 — ‘Arch’ pendant lamp by Markus Johansson for Oblure, $2295 from Good Form, goodform.co.nz

7 — ‘Marina’ tan cushion by Bonnie and Neil, $199 from Hendrix, hendrixhome.co.nz

8 — ‘The Design Chaser x Città Terrace’ vase, $149 from Città, cittadesign.com

9 — ‘Reflect’ beach towel, $69.90 from Città, cittadesign.com

10 — ‘Chicane’ coffee table, $3495 from Coco Republic, cocorepublic.co.nz

11 — ‘Daybed’ by Pierre Paulin, POA from Ligne Roset, ligne-roset.com/nz

12 — ‘ODA’ table by Christian Werner, POA from Ligne Roset, ligne-roset.com/nz

13 — ‘Haller’ drinks trolley by USM, $1720 from ECC, ecc.co.nz

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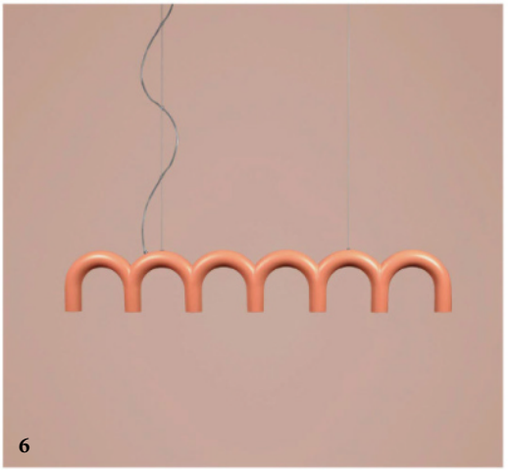
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Art Edit

We explore the latest in New Zealand art from emerging and established artists traversing medium, geography, style and subject.

The sun sets

During their 2021 residency at Tylee Cottage in Whanganui, Auckland-based photographer Solomon Mortimer and choreographic artist Zahra Killeen-Chance found themselves confined to their cottage. This is the result of their stay.

Within weeks of arriving in Whanganui in July 2021 for a five-month residency at Tylee Cottage, Solomon and Zahra became slightly more familiar with the confines of the cottage than many others before them. In mid-August the whole country was placed into Level 4 lockdown. Although this time curtailed the extent of the pair exploring Whanganui, it did provide a framework for the new photographic and video work that can be seen in their post-residency exhibition, *The Sun Sets Beneath the Ocean*.

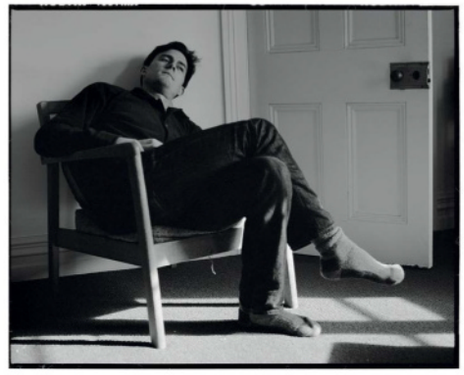
The pair have been making collaborative work together since 2012, with Solomon behind the camera lens and Zahra often in front, but the choreographing of their images is very much a collaborative process. In their exhibition, the pair have considered the architectural details of the historic cottage. The spaces were the stage for a slow-moving exploration of their time at Tylee, the changing light and also family life, with their infant daughter and with Zahra pregnant with the couple's second daughter. They describe their process as "a dialogue between the topography of the body and the topography of the environment".

In 2022 their photobook *A Room in Whanganui*, which was produced as a result of their residency at Tylee Cottage, was awarded the top prize in the Aotearoa Photobook Awards.

The Sun Sets Beneath the Ocean is on show at Sarjeant Gallery Te Whare o Rehua Whanganui from 11 March until 30 June 2023.

The gallery's artist in residence programme is funded by Creative NZ through its Toi Uru Kahikatea Investment Programme.

sarjeant.org.nz



A dispersive prism

Wendy Hannah's latest series *Home* incorporates her signature 'X' shape, which reflects its surroundings like a kaleidoscope of mirrors.

An Auckland-based Sculptural Painter of Māori 'Ngati Awa', 'Te Arawa' and of European descent, Wendy's oeuvre is derived from the visual rendering of tukutuku (a traditional Māori craft used to bind and weave which also represents the whānau (family) in Māori thought), which she presents in its most abstract form, as an 'X'. The Fresnel lens has always fascinated her and ignited her need to explore a contemporary version based on the feminine.

Home, her latest collection, is defined by the vibrant colours of the multi coloured perspex panels reflecting and refracting their environment, creating beacons of light, akin to a Fresnel lens. These works act as a beacon of feminine light, which calls us repeatedly home to Turangawaewae where our sense of identity and independence is firmly grounded. In our mind's eye, home is where we embrace warmth, light, memories, sanctuary, safe-haven and nurturing.

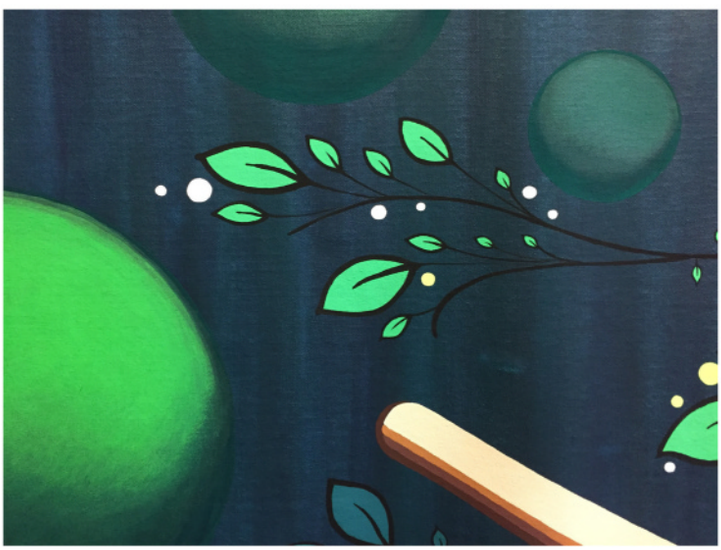
"My interest in the human condition, and how colour and light can affect people is a driving force behind the immersive nature of my practice. Growing up in Mount Maunganui, I was surrounded by the ocean – an ever-changing dispersive prism."

This new series of light works echo this; like the ocean the artworks change from day to night, creating a constant state of gentle flux, which truly captivates.

lightworxgallery.co.nz

Beneath the surface

Two current exhibitions at Te Whare Toi City Gallery Wellington deliver an energy of light, colour, sincerity and cynicism. We explore the story of each.



Above: Ben Buchanan *Lead Bacchus* (detail), 2022

Top: Martin Basher *Suddenly Still Life (Purple, orange, white, black)* 2022, 2K automotive paint on aluminum

Sour Grapes

MARTIN BASHER/BEN BUCHANAN
17 DECEMBER 2022—23 APRIL 2023
TE WHARE TOI, CITY GALLERY WELLINGTON

There was once a great paint-off between 5th century BC artists Zeuxis and Parrhasius. A master of illusionism, Zeuxis's painting of a bunch of grapes was so realistic that birds flew up and attempted to eat the sweet fruit. In its ability to outperform reality, Zeuxis's art sets out a number of relationships between painting, technical mastery and truth that reverberate throughout art history. This story, and grapes themselves, would become a staple of the still-life and trompe l'oeil genres. Within the frame of the historical still-life, valuables and delicacies proliferate in celebration of taste, wealth, and possession. More than anything, they demonstrated a desire to control and consume the world.

Martin Basher and Ben Buchanan approach painting from the other end of history. They paint at a time when these drives have pushed the world to the edge of destruction and those relationships symbolised by Zeuxis's grapes have all been shattered. While referencing both still-life and historical painting, their practices are of the present, not the past. They explore the agency and potentiality of painting at a time when a climate emergency, extractive capitalist excess, and swirling cultures of misinformation have fractured all notions of 'truth' or 'reality'. What would Zeuxis do?

Both artists create painterly 'environments' or 'ecosystems' that push and pull between representation and reality, and the natural and the artificial. *Sour Grapes* is laced with sincerity and cynicism, faith and doubt, especially when it comes to any hope in art's ability to enact change upon the world or even to find beauty and wonder within it.

Sour Grapes is not a competition between two artists vying for mastery over each other, their medium, or the nature of reality. Rather, it is a collaborative gesture that explores some shared possibilities and tensions for painting now.

Above: Reuben Paterson *The Hine Aotea Cat,* 2022, glitter on canvas, courtesy of the artist and Page Galleries

Top: Reuben Paterson *The Golden Bearing*, 2014. Photograph courtesy of Bryan James and the Govett-Brewster Art Gallery

The Only Dream Left

REUBEN PATERSON
25 FEBRUARY–18 JUNE 2023,
TE WHARE TOI, CITY GALLERY WELLINGTON

The Only Dream Left is the largest exhibition to date of the world-bending practice of Reuben Paterson (Ngāti Rangitihi, Ngāi Tūhoe, Tūhourangi). Paterson's work first seduces with lavish colours, forms and materials, harnessing the magical and transformative properties of light. The swirling, optical energy of these works – often using his signature material of glitter – then pry open the complex issues and tensions that sit just beneath the surface of all things.

Paterson's work revolves around the relationships we have with our bodies, desires and cultures – and those we share or negotiate with others. Made in celebration of exchange and encounter, hybridity and fluidity, spirituality and sexuality, his work is especially attuned to the dynamics of queer identity and whakapapa-based modes of cultural knowledge.

The Only Dream Left presents a kind of imaginary playground based on a series of encounters, experiences and provocations. It looks back and across Paterson's practice primarily to emphasise its journey forwards. The exhibition acknowledges Paterson's immense contribution to the art and culture of Aotearoa over the last three decades, while revealing bold new directions and moves.

citygallery.org.nz

Imprints

Tauranga-based artist Hannah Valentine is captivated by the human body. Our physical sensibilities – and the importance of touch in interacting with the world – provide the definitive concepts in Hannah's practice.

Her sculptures regularly reference her own body, using lengths of wax more than double her height or wrapping strips of wax around parts of her body to create a series of twisted, organic forms that are then cast in bronze.

Often, hand-moulded bronze aspects are brought together with sourced materials including utilitarian climbing rope – the simplicity and precision of these careful compositions resulting in a satisfying tactile tension. Free-standing sculptures morph and shift as viewers move around them; the works activated by

the presence of living breathing bodies. “Viewers can fill the space around [the sculptures], but for all that the freestanding works are made of bronze, they are still fragile. They are thin, light, and a touch sends them into a quiver,” Hannah explains.

“I really like the way bronze is able to pick up and hold imprints of the body. It's similar to working with clay, but there is something about its permanence I’m drawn to. In a culture where so much is thrown away, I like that working with bronze is so solid, so present and lasting. It’s a material that people tend to understand, too, though usually from the perspective of monuments, rather than objects on a personal scale. I like that it responds to touch. It warms up; it likes to be held.”

Hannah is presenting work with Page Galleries for Aotearoa Art fair 2023, and has produced a large cast bronze for the outdoor sculpture area. The scale of the work is undeniably human. It reads almost like a portrait of mother and child; made up of two organic forms, one larger one smaller, placed side by side.

pagegalleries.co.nz

In a culture where so much is thrown away, I like that working with bronze is so solid .... present and lasting

Images: Cheska Brown

To pause

Corban Estate Arts Centre presents its two summer exhibitions in the Homestead Galleries that together reveal connections to identity, storytelling and reverence.

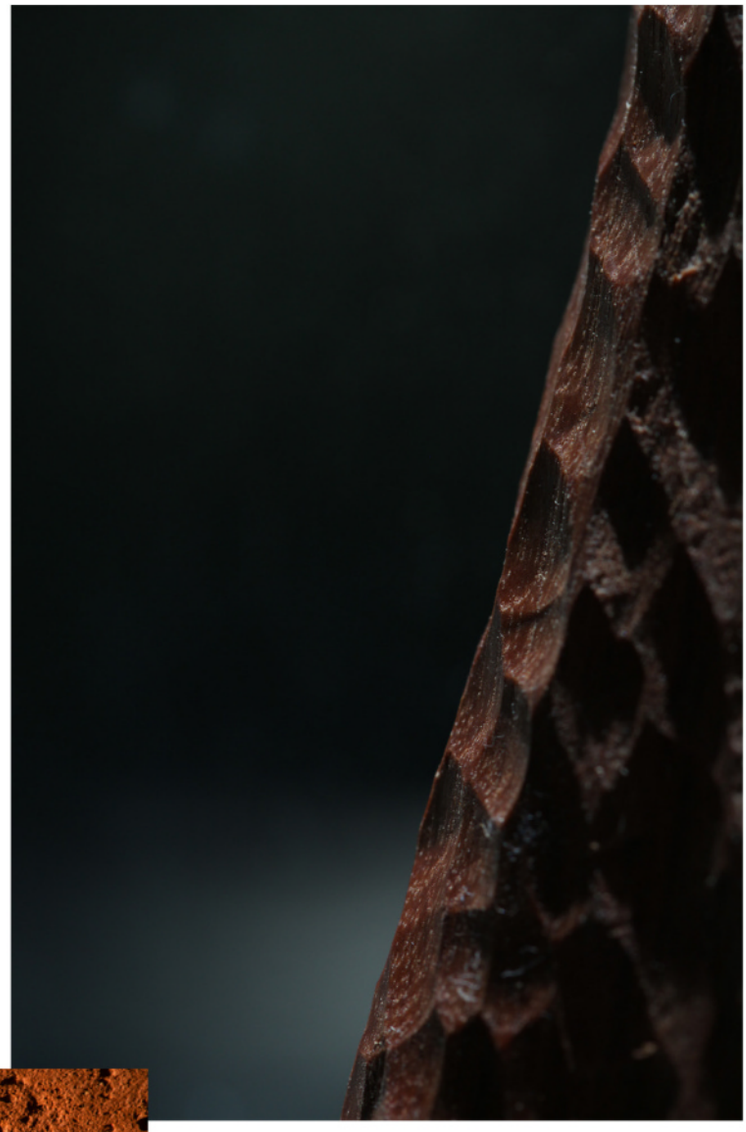
Opening on Friday 17 February are two exhibitions – *Oasis/Respite 2.0*, the second iteration of a group exhibition project that aims to provide a physical home away from home for the LGBTTQIA+ community, alongside *Kei whea te Aute*, a solo show by a r a p e t a (Te Rarawa, Ngāpuhi, Ngāti Mahuta, Ngāti Maniapoto, Ngāti Whanaunga, and Ngāti Porou) which presents a passageway into the revival of Aute.

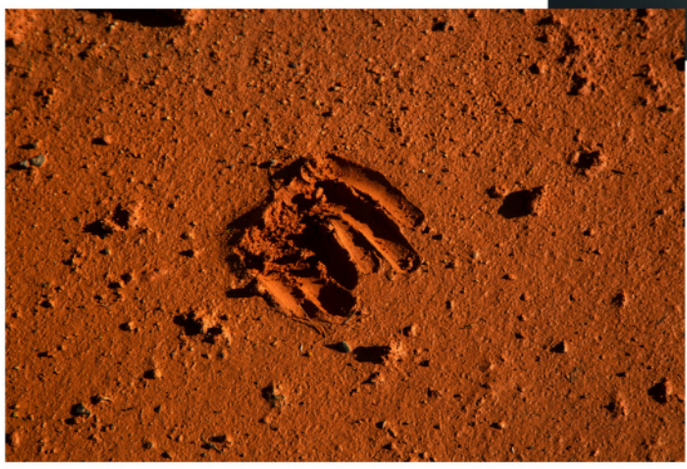
Between these two exhibitions exists the opportunity for visitors to pause, to discover a sense of calm and to immerse themselves in storytelling that seeks to comfort, educate and relieve.

As part of the Proud Centres programming for the 2023 Auckland Pride Festival, *Oasis/Respite 2.0* hosts a selection of works by artists and creatives.

Part of the 2023 Auckland Arts Festival, in a r a p e t a' s solo exhibition *Kei whea te Aute*, they seek to re-envision Aute genealogies as wawata (dreams) through the mediums of Kanikani (dance and interpretive performance), Patu Aute (wooden tapa beaters) and Papa Aute (wooden tapa anvil). Inviting visitors into the gallery space barefoot, an invitation to engage physically with the Patu Aute and Papa Aute transforms the viewer into participant, with sound and performance providing a tactile means for unpacking the question 'Where is the Aute?', and embracing the Ngaati Whanaunga performing structure of Whare Tapere (sites of story-telling).

ceac.org.nz





Traces of presence

With time and space to pursue his own photographic interests during the lockdowns of 2020 and 2021, contemporary portrait photographer Jae Frew brought to life *Manu Kōingo – Birds of Yearning*, a project that pays tribute to New Zealand's extinct and endangered wildlife.

It was a concept that had been on his mind for many years -the idea to create a series of works that speaks to and engages the interests of his youth while raising awareness of our fragile and diminishing forest life.

Manu Kōingo - Birds of Yearning brings together his in-depth knowledge of portraiture with a life-long interest in birds, and fervour for creating objects with wood.

The formal, fine-art style of Jae's large-scale portraits of birds, with their darkened Victorian backgrounds and heavy wooden frames, calls to mind the solemn dignity of 19th century portraiture, a symbol of status that the subject was beloved, important, or revered.

While reminiscent of a vanished era, the photographs offer a reminder to treasure and protect what remains in the present. This emphasis on elevation of status speaks to the sense of importance and urgency that Jae feels for the preservation of our native species of birds and forest life.

Granted access to collections and specimens held within institutions such as Museum of New Zealand Te Papa Tongarewa, Jae spent hours observing his subject from every angle, just as he did as a boy with birds in his aviary. By capturing his still life avian subjects in ways that would have us believe they might suddenly stir and take flight or turn their head to meet our gaze, he has resurrected these dormant specimens. An evocative sense of each bird's personality is revealed, offering an invitation to the viewer - in the tradition of viewing portraiture - to attribute and project character, temperament, memories, and history to each subject, to connect as we would with a portrait of someone known to us, a loved one, family member, or ancestor.

Manu Kōingo - Birds of Yearning will be exhibited at Parnell Gallery in 2023.

parnellgallery.co.nz

Imagined reality

Contemporary artist Claudia Kogachi was born in 1995 in Awaji-Shima, Japan. She lives in Tamaki Mākaurau. Her work leans into the personal – inserting the people in her life into her paintings.

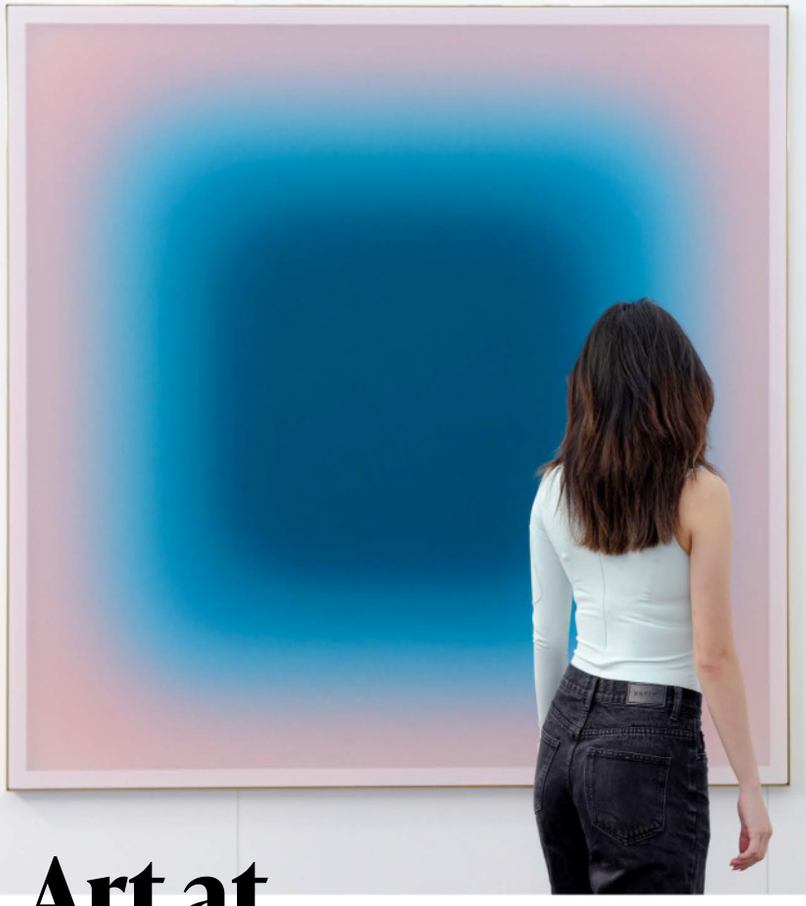
She can't resist inserting the people in her life into her paintings, often depicting herself and those around her carrying out everyday leisure activities or exploring imaginary moments. These scenarios are used to delve into various interpersonal dynamics and emotional states, navigating the often complex side of relationships.

For Claudia, life is as malleable as fiction and she bends the narrative truth of both towards each other until they meet. Her works are imaginary negotiations of real relationships and real feelings.

Moving between painting, drawings and textiles, all mediums hum with the same energy. With playful ease, Claudia embraces ugliness with no subject or bodily aspect too taboo. In a world where everything is real and everything is made up, you can be anything you want.

For the 2023 Aotearoa Art Fair, Jhana Millers will present a solo exhibition of rugs and paintings by Claudia Kogachi.

jhanamillers.com



Art at The Cloud

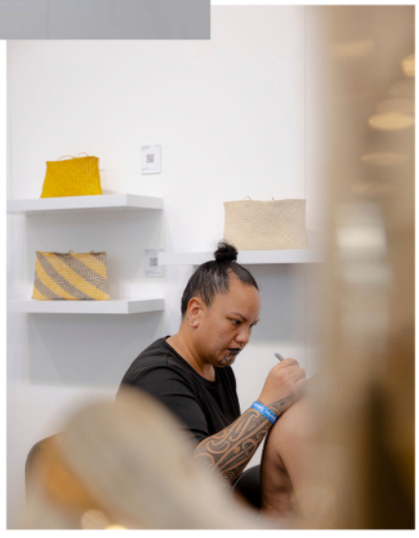
Aotearoa Art Fair will return to The Cloud on Auckland's Queens Wharf this March, with an extended offering presenting the work of local and international artists.

The Fair is New Zealand's biggest contemporary art event, presenting 40 galleries showing the work of more than 180 of our region's most exciting artists, alongside artist talks, an outdoor sculpture space overlooking the Waitematā Harbour, an art bookshop, and cafés and bars.

This year, the Fair will also showcase the work of artists from galleries based around New Zealand, as well as international artists from the wider Pacific region through the inclusion of galleries from Australia, Rarotonga, Indonesia and South Korea.

Aotearoa Art Fair will be held over four days from Thursday 2 March until Sunday 5 March, 2023.

artfair.co.nz



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Dates	4–24 May

City	Nelson
Cinema	Pastorius Waller Theatre at The Suter Art Gallery
Dates	11–24 May

City	Wellington
Cinemas	The Embassy Theatre, Light House Cinema Cuba & Light House Cinema Petone
Dates	18 May–5 June

City	Dunedin
Cinema	Rialto Cinemas
Dates	1–14 June

City	Christchurch
Cinema	Deluxe Cinemas
Dates	8–25 June

City	Havelock North
Cinema	Event Cinemas
Dates	8–21 June

City	Tauranga
Cinema	Event Cinemas Tauranga Central
Dates	25–31 May

City	New Plymouth
Cinema	Event Cinemas
Dates	15–21 June

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**Based on Ovato closed sales data for the latest 3 issues to 31 May 2021 (titles include Denizen Modern Living, Here, and Home)*

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New York meets Red Beach in a home of beautifully unexpected proportions and materiality with a palpable rhythm and energy

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Just outside of New Plymouth on the edge of the Tasman Sea, a new home stitches together moments of shelter and views of remote expanse

110 **Six by Six**
Delivering a series of beautifully proportioned spaces, this humble Mangawhai bach is quiet and rustic, underpinned by Japanese influences

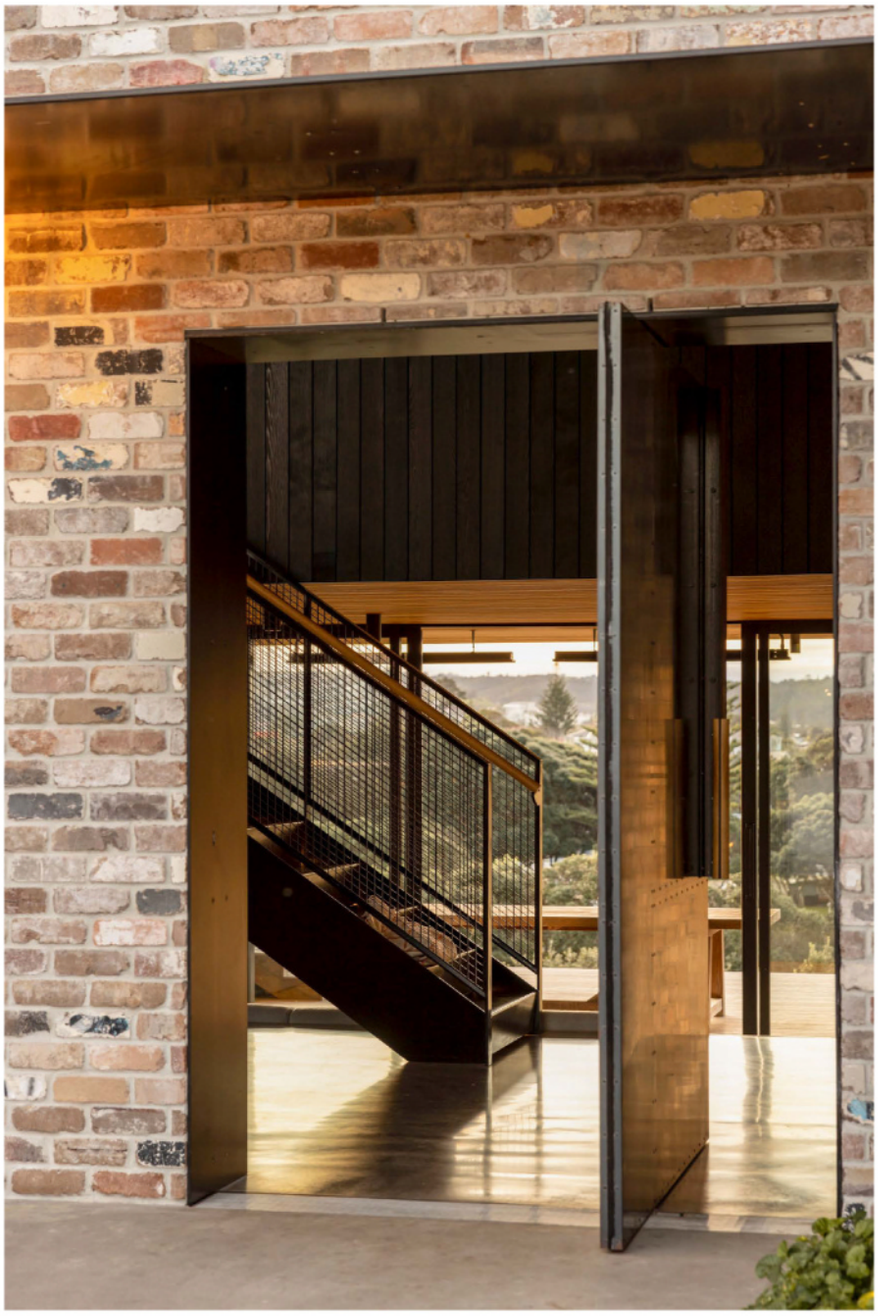
124 **Folded Lines**
In rural Canterbury, a house sits high on a ridge above its owners' sheep farm, drawing the environs inside at every opportunity

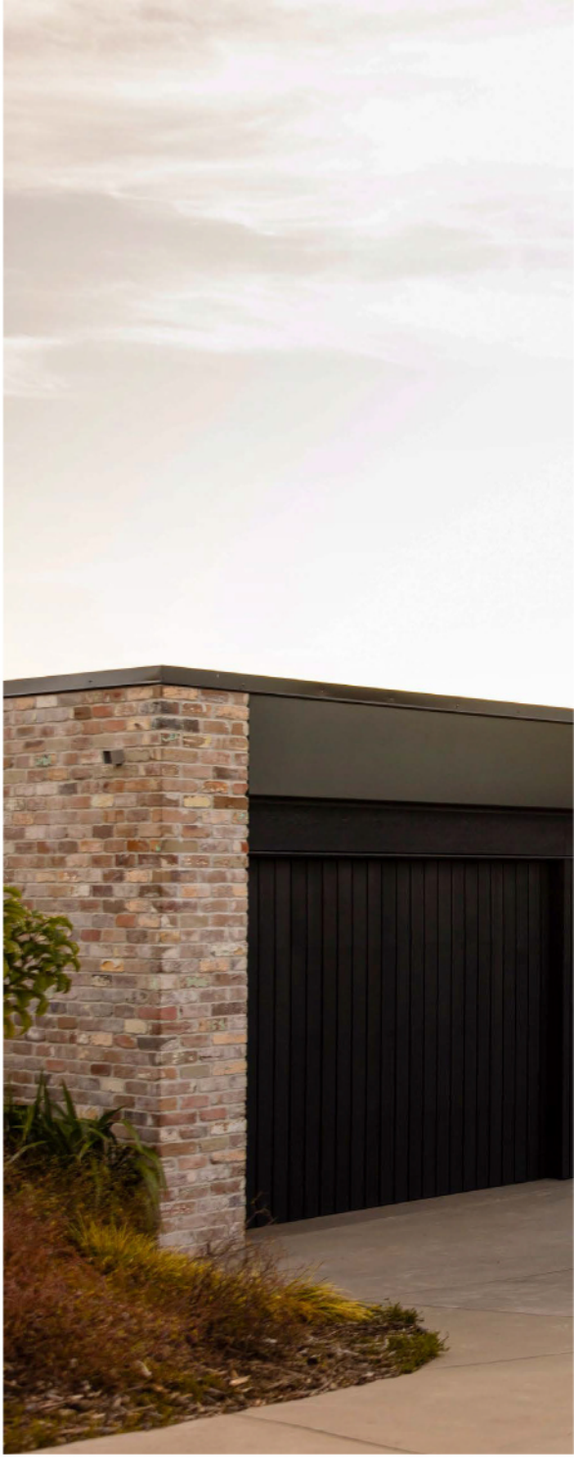
138 **Urban Beach**
Pragmatic but enticing, youthful but mature, sculptural but proportionate, this Omaha house balances privacy and views

A beachfront loft

High on a cliff between Red Beach and Orewa, this family home delivers something beautifully unexpected.

Words Clare Chapman **Images** Jono Parker





This spread The entry elevation combines steel glazing, reclaimed brick, and cedar to create an unexpected warehouse-like aesthetic in the beachside suburb

At the crest of a suburban street in Auckland's Whangaparaoa, this home is slightly concealed from view, located down a short driveway behind another house. A black steel gate allows for glimpses of brick and steel glazing, immediately offering a sense of intrigue.

The owners had lived in another house on the site for some years, but the allure of city life had inspired them to consider moving. However, both the relaxed lifestyle offered by Red Beach and a love of the water ultimately convinced them to stay put and bring the buzz of the city to this beachside suburb.

Enter architectural designer Fraser Horton, and a highly considered, creative take on the brief; an unusual proposition, perhaps — there were imposed height restrictions, a lone Mexican fan palm that was protected, and, of course, a desire from the clients to push the boundaries and bring the city to the sea.

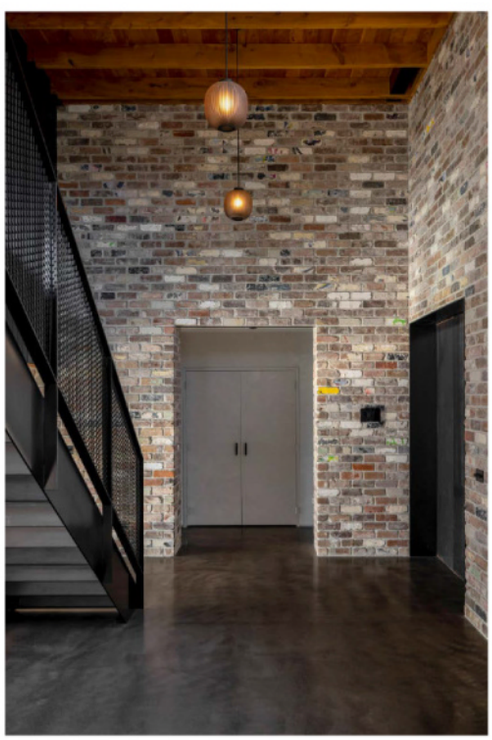
Fraser's response was to devise a home that delivered a warehouse-like aesthetic. At every level it piques interest, delving into a real and imagined history. The entry expresses a sense of being at the side door of a warehouse: a rusted steel door set in recycled brick. A small overhead canopy provides protection from rain, but otherwise, rather than entering a residential home, one could be in downtown Melbourne, central Auckland, or, in fact, the character-filled industrial lanes of many major cities. On the recycled brick are flecks of graffiti, roughened edges, and a cascade of earthen tones.

Adjacent to the central brick section of the entry elevation is a full-height expanse of black steel glazing, also unexpected in this setting and cementing the warehouse narrative.

"I wanted the geometry and texture of this arrival to hit you straight away. There is an inherent beauty and history in the reclaimed brick, and the use of black cedar brings a softness to the other two elements to hint at the residential nature of the building," Fraser tells us. "The drama of the entrance was really important. Almost like the side entrance to a warehouse, the door opens straight into a double-height space."

Here, the visitor is drawn into a central pivot point — the place, as Fraser describes it, where all the action happens. He's not wrong. One is faced with the kitchen to the left; an exposed black steel stair leading to the main bedroom in front; and, beneath that, a sunken lounge and a glimpse of the view beyond. To the right is a more cave-like part of the home, where the ceilings drop and two bedrooms and a bathroom are housed.

The external materials continue inside, with vertical black cedar wrapping the main bedroom, brick a main feature and anchoring element, and the steel glazing delivering a lofty industrial aesthetic.



Above The workspace extends into the entry area, introducing a sense of spatial ambiguity

Right Door detail

Opposite An exposed steel stair leading to the mezzanine bedroom is tinny underfoot — an unexpected experience in the residential setting

"The exposed black steel stair is a sculptural element within the space, while feeling refined and considered with a timber handrail. It's tinny underfoot, so you experience the sound of the steel while walking upstairs — an unusual experience in a home," Fraser says. "That experience was one the clients wanted to ramp up as much as possible throughout the home; it was something they really pushed for, and made for an amazing experience designing this house."

Atop the stair is another custom steel pivot door with a sculptured handle — every element here is carefully considered and tactile. The main bedroom has exposed macrocarpa ceilings, as does the rest of the main space, and looks down into the 'warehouse', as Fraser describes it — meaning, into the kitchen and main lounge/entertaining area. A sliding steel door to the left allows for the occupants to close off the room completely should they wish.

On the other side of the room, another sliding steel door — this one almost two metres long — creates a partition between en suite and bedroom. A bath sits at the end of the en suite, almost becoming part of the bedroom — something the clients wanted.

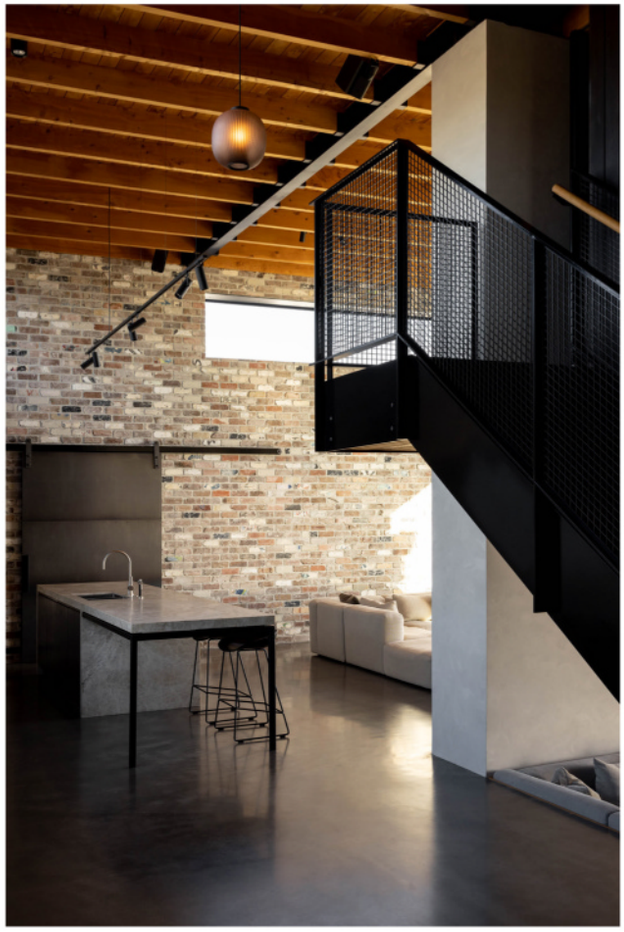
Circulation was important in the design of this upper level, with the clients wanting one to be able to stay sleeping while the other moved into the en suite, got ready for the day, and exited via the walk-in wardrobe behind the bedroom.

"This meant the en suite became long and linear, with the glazing at the end behind the bath like the mouth of the cave."

A deck off the main bedroom is intentionally small, designed as a look-out tower of sorts; more a place to take in the view and ocean momentarily than one in which to spend extended time.

Downstairs, the kitchen is a place of wonder. The main workspace is beneath the double-height steel glazing. Adjacent, a wood-fired pizza oven allows for year-round entertaining.

"It's quite special to be able to build a fire in the kitchen and entertain in this way in any weather," Fraser says.



The flue stretches the height of the space, drawing the eye upwards. It's a move that's echoed in the tubular steel device surrounding the workings of a custom extractor fan, which also stretches up to the ceiling.

"They enhance the vertical nature of the space," Fraser explains.

The kitchen leads into the main lounge, which has a minimalist appeal — custom polished plaster on one wall and recycled brick on the other. A Cheminees Philippe fire sits on the floor, repeating the vertical motifs of the kitchen.

"The exposed firebox feels almost unfinished in a refined and purposeful way; it makes the mind wander and put the pieces together — you consider the parts and wonder if the object was something beforehand, creating an extra layer of intrigue," the designer explains.

Fins that stretch the height of this wall are structural but create the perfect fire nook.

To the north, five doors, 4.5 metres in height, open onto a decking area that steps down to a lawn.

"LIke the other vertical elements, they invite you to look upwards. Almost like the columns of a museum, they feel

grand and civic, while the steps down to the lawn provide places to perch, in much the same way as you might if you were visiting a civic space."

Back inside, the main lounge steps down into a sunken second lounge — a more casual retreat-like space with low ceilings and an in-built sofa facing the internal brick wall. This room leads out to a private outdoor dining area, protected from the wind and provided with privacy by the brick wall extending out on the eastern side and sliding steel screens on the other.

On the western side of the house is the second living wing, where an office/games room is housed alongside a guest bedroom, a scullery/laundry room, and access to the garage.

Spanning around 330 square metres, this is a home that feels spacious and cave-like, lofty and nurturing, grand and relaxed; it delivers an enviable rhythm and a palpable energy that the owners describe as "New York loft meets the beach".

Above The height and verticality of the doors have a civic nature about them, the steps below providing places to pause

Opposite top The bath was designed to be part of the bedroom, with delineation underfoot

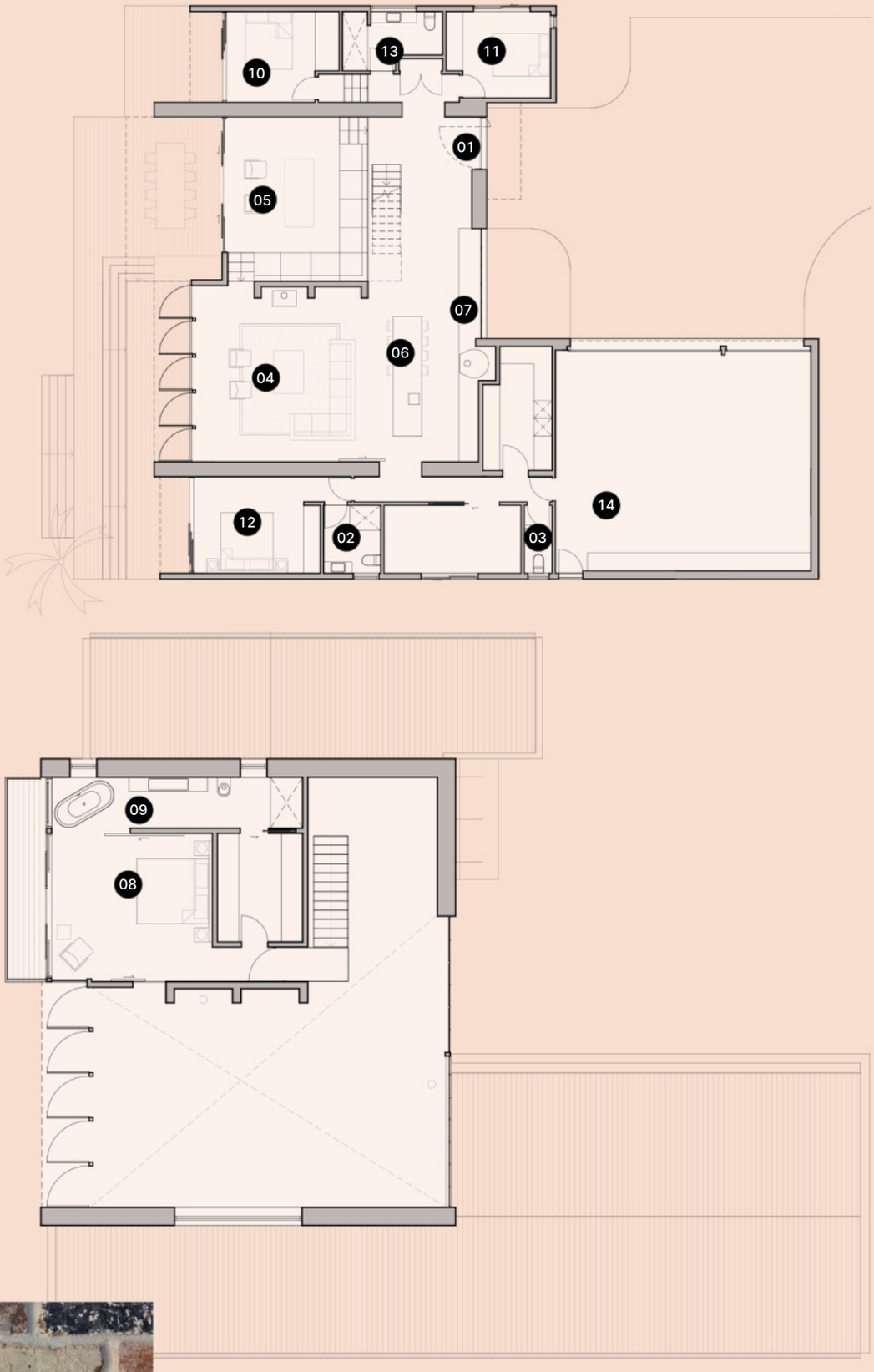
Opposite bottom The second bathroom introduces a sense of luxury in the downstairs bedroom wing

Red Beach House

Whangaparāoa, Auckland

Fraser Horton Design

01. Entry
02. Bathroom
03. WC
04. Living 1
05. Living 2
06. Dining
07. Kitchen
08. Main bedroom
09. Ensuite
10. Bedroom 1
11. Bedroom 2
12. Bedroom 3
13. Bathroom
14. Garage



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Natural harmony

On the west coast of the North Island, just outside New Plymouth, a group of residential properties operate independently, but together make up a vast country estate that doubles as a working farm.

Words Clare Chapman **Images** Jason Mann

Left An H-shaped plan allowed for various sheltered courtyard spaces to be incorporated

Above Cedar finished with Dryden WoodOil Platinum wraps inside at the main entrance

Known as Tapuae Country Estate, this special place spans a 60-hectare property divided into 30 sections of approximately 4500 square metres, the owners of which all own a $^{1}/_{30}$ share of the farm. A manager oversees the day-to-day running and operation of the farm, including the maintenance of the trails that run through it. Residents contribute, many traversing the trails, and enjoying the pavilion and pond, by way of quad vehicles. There's a social heart to the estate that exists harmoniously with a sense of privacy and quiet on this rural land.

Perhaps an unusual concept, it is one that is proving highly successful and an attractive prospect for those looking for a certain lifestyle.

This is a place where the weather extremes are challenging; the remote coastal site is prone to high winds, storms rolling in from the Tasman Sea, salt spray, and a diverse range of temperatures — all factors that also contribute to the fertile soils and verdant greens of the landscape.

When a New Plymouth–based couple decided to purchase a section in the estate, they took architect Brady Gibbons of Gibbons Architects with them to help

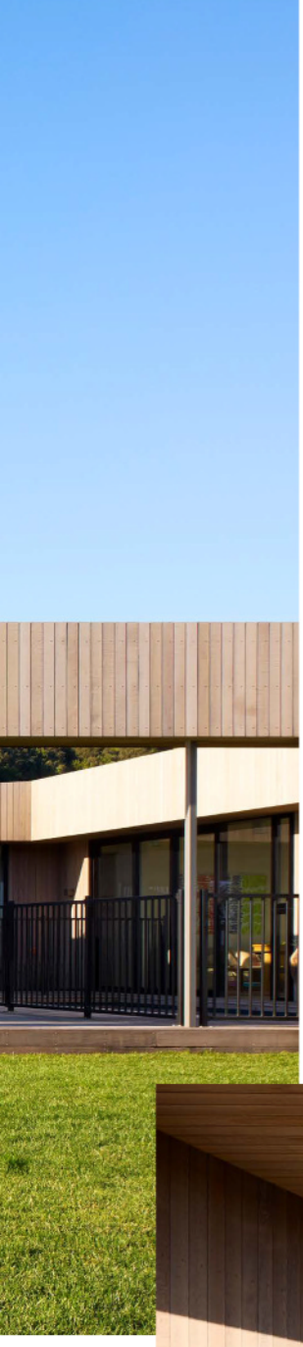
assess the best options. The one they decided on is located on the western edge of the property, which is bounded by the Tapuae Stream and looks north across the Tasman Sea. To the south, the mountains and the distinctive, often snow-capped, peak of Mt Taranaki are visible.

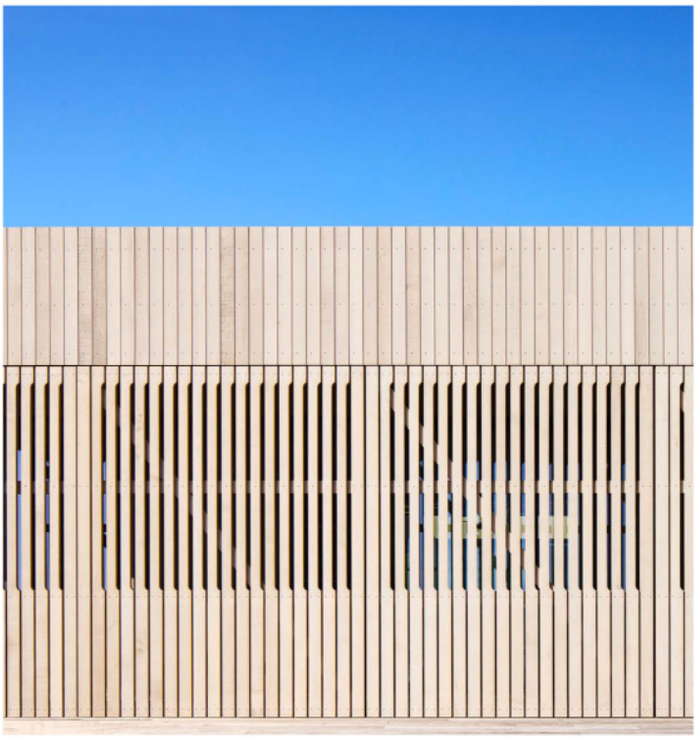
Previous owners had cleared and flattened the land — something that disappointed both clients and architect. As a result, the house was designed to run along an east to west axis, echoing the ridge that used to exist on the site — as Brady explains, "in some ways returning the natural shape of the hill". Strategic planting will eventually increase this sense of what was once there.

To deliver a home that could withstand the weather, Brady devised an H-shaped plan, with multiple sheltered courtyards. Essentially two pavilions, the house is divided into parts — one for the owners, and a separate wing designed to accommodate visiting family and friends.

Above The operable screens can completely enclose the decking along the length of the house

Opposite (Top) Exterior screen detail; (Below) From the entry, you look through the glazing out to the pool, which connects to views of the river beyond





Above The rear courtyard and adjacent vegetable garden and utilities area are both sheltered from the wind by the form of the house

"From the beginning, this design was about creating something special; something that took advantage of the views ... within a

"From the beginning, this design was about creating something special; something that took advantage of the views but also offered a range of sheltered areas within a bold form on the east to west axis. It needed to have protected spaces, so the central courtyards deliver that, while an additional semi-enclosed courtyard on the eastern side is bounded by a shed and protected by operable screens, allowing the owners to grow vegetables without battling the prevailing wind," Brady tells us.

The main courtyard, to the northern side of the house, provides a visual connection through the living and dining area out to the river and ocean. Here, the pool offers a sheltered place for a dip, with reflections and dappled light from the water falling into the southern side of the house, where the three guest bedrooms, a second living area, and a games room are housed.

"When viewed from the bedroom wing, this courtyard almost becomes a mini version of the main coastal landscape," Brady explains.

Extensive decking runs alongside the western side of the house, an area designed only for those sought-after days in Taranaki when the wind dies down. Extending out from the northern side is another decking area with a fire pit and seating, a special spot nestled into the land and intended for entertaining in the afternoons and evenings.

The entry courtyard on the other side of the house has a deck extending out from the southern side of the master bedroom. This is designed to capture the morning sun and provide a private sheltered space to enjoy a coffee.

Screens were an important feature of the external concept, allowing for shelter — from both sun and wind — to be created as needed.

Above The alfresco dining courtyard has views through the house to the coast

Right The site is bounded by a stream and the coastline

Above The open fire in the centre of the space is a model commonly used in France as an inbuilt fire – here, it becomes a feature

Left The IMO kitchen was designed to float within the space, intentionally not reaching the ceiling; a Dekton benchtop by Consentino adds to the dark, textural material palette

Opposite top Dark cabinetry introduces a brooding, moody aesthetic in the living area

Opposite below Teak flooring and vanity top are a nod to the yachting interest of one of the owners

The house is wrapped in cedar oiled in Dryden WoodOil Platinum.

"Using the oil allowed us to pick up the colours of, and blend into, the landscape. [It also faded] from day one in beautiful muted tones. Because of the vertical geometries, we decided to use band-sawn cedar to create a more rustic feel, reminiscent of driftwood that has been bleached in the sun.

"The farm is very green against the black sands of the beach, so, inside, the polished concrete floor picks up the tones of the sand, while the cladding is set against the greenery and alludes to the driftwood."

The main living area and front wing have dark-painted walls.

"This allows the space to feel particularly cosy, almost cave-like, in a storm because at the end of the day we do cop a lot of weather here! It creates a sense of moodiness and brooding, reflecting the west coast environment while drawing the eye towards the view," Brady explains.

Above A fire pit is surrounded by in-built seating for summer entertaining

Below A sheltered outdoor room provides a space for the barbecue and pizza oven

The exterior cedar continues through the soffits and lines the entire ceiling in this main wing, softening the concrete floor below. The IMO kitchen, made up of an island and central unit, was designed to float within the space, not reaching the ceiling.

"The kitchen becomes an object in the space, through which you can see to the back wall of the scullery that sits behind it. It is dark, moody, and recessed, with an oak top on the island that introduces an element of warmth, visually and to the touch."

Adjacent to this, the main dining area opens out to a semi-enclosed pizza and barbecue space covered with a transparent canopy that is lined with eucalyptus poles.

"I wanted it to be reminiscent of driftwood, reinforcing the more rustic feel of the exterior band-sawn cedar," Brady explains.

Eucalyptus poles, each slightly bent, were also used underneath one of the skylights to create interesting shadows.

"This house was all about creating view shafts. From the entry gallery space, you look straight through the house out to a little island. Every space thereafter is about moments and views that come together, and I think that is the biggest success of this project."

Left Exterior screens at dusk

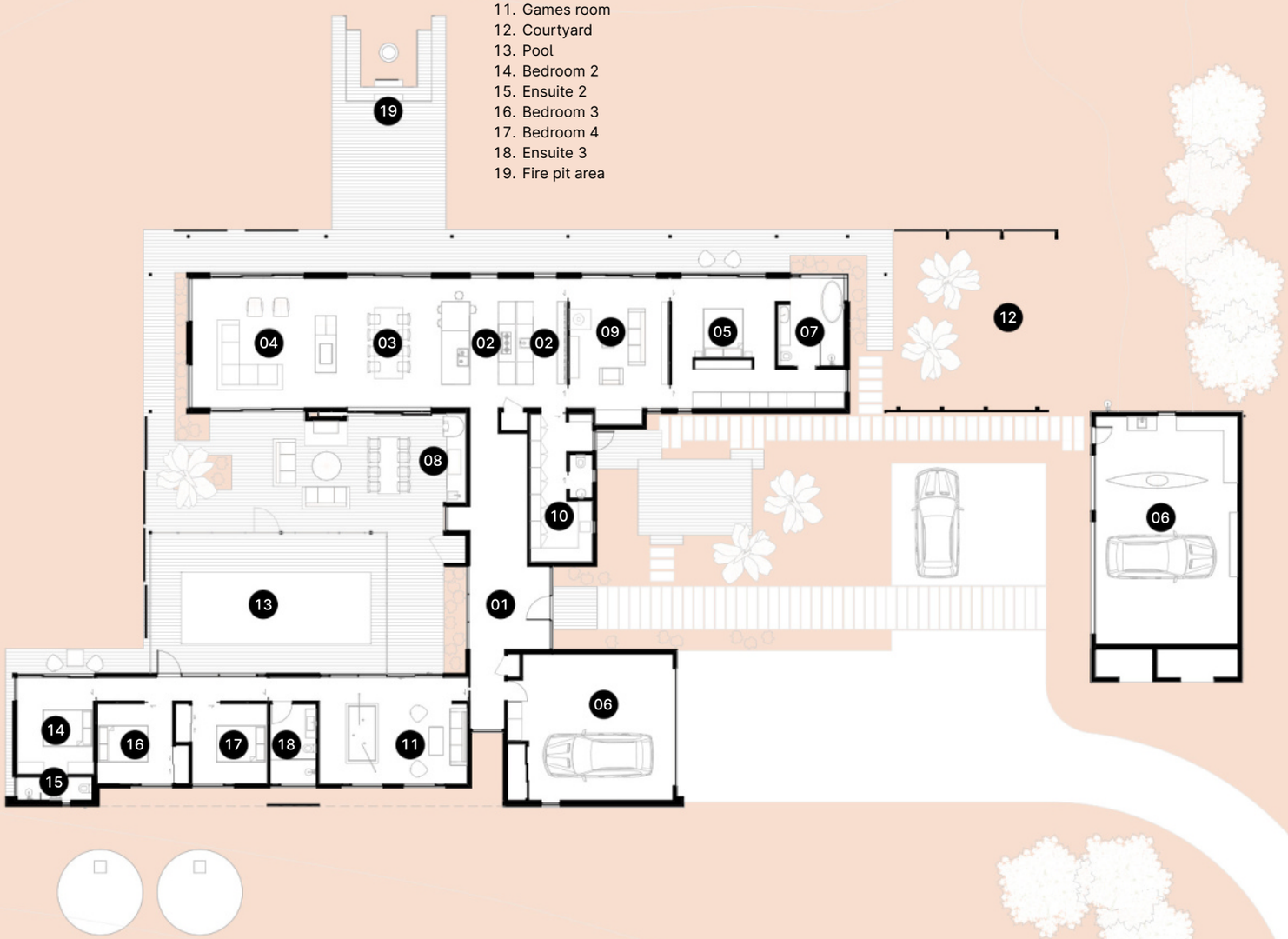
Below A central part of the design was about ensuring every space connected with an element of the view

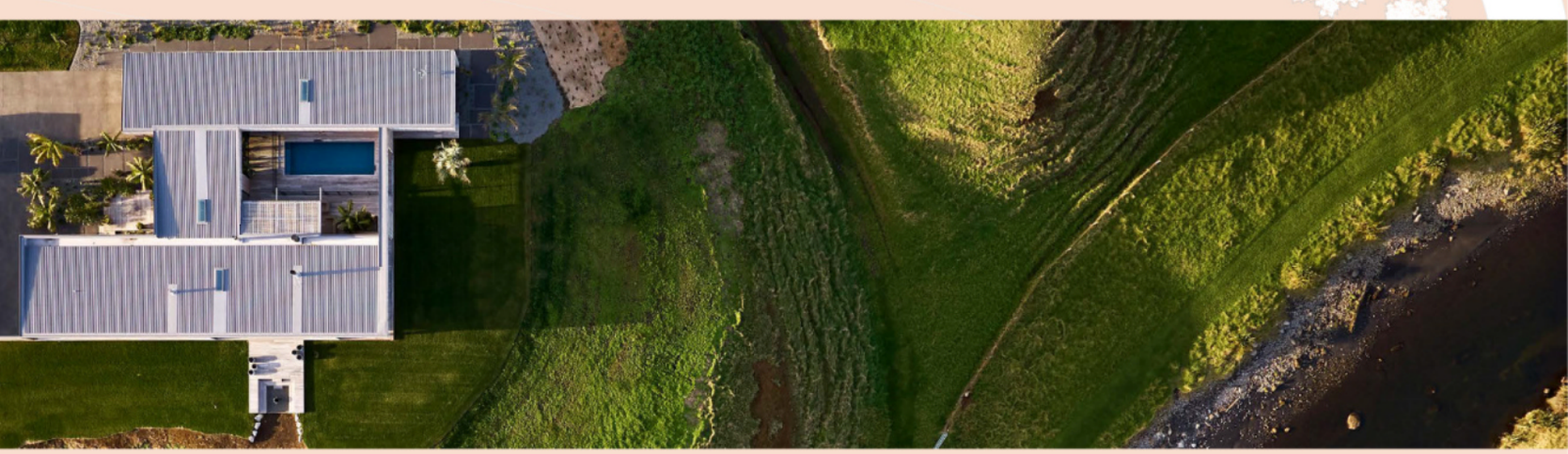
Coastal House

New Plymouth

Gibbons Architects

01. Entry
02. Kitchen
03. Dining
04. Living
05. Master bedroom
06. Garage
07. Ensuite 1
08. Bar
09. Living 2
10. Scullery
11. Games room
12. Courtyard
13. Pool
14. Bedroom 2
15. Ensuite 2
16. Bedroom 3
17. Bedroom 4
18. Ensuite 3
19. Fire pit area





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BEACH

Six by six

Initially envisioned as a prefabricated modular structure, this perfectly understated bach in Mangawhai seamlessly integrates cuboid forms with Japanese influences.

Words Clare Chapman **Images** Simon Wilson

Designed for a family of five, this holiday home needed to flex to easily accommodate groups of up to 30 people. Despite its relatively compact footprint, it has achieved just that while ensuring it sits harmoniously within its surrounds — adding to the rural character rather than taking away from it.

Known simply as ‘The Treehouse’, its name was derived from a stand of macrocarpa trees on the western boundary of the site that was blocking a significant amount of light. The trees were felled and used in the construction of the building, and later replaced with extensive native planting on the site’s northern edge, while an olive and fruit tree grove is planned for the eastern side.

“It's intentionally ambiguous whether you are inside or outside; you can't really distinguish between the two"

This page Extensive use of timber in the interior references the nuances of Japanese architecture

Opposite top The vertical cedar cladding was left to silver off naturally, helping the building settle into the site

Opposite below The kitchen and dining area extends subtly into the outdoors in both directions creating an intentional spatial ambiguity

"The natural finish on the exterior allows the building to fit in nicely with the rural environment. It's a quiet building; humble and rustic"

Each of the areas of this timber home is a separate module — all six by six metres, including the exterior framing above the decking.

"The house is simple and yet rigorously designed around the 6 × 6m grid with every element fitting within the module system. The main reason we want to create prefabricated homes, and we're excited to finally have a client who was also very keen on the idea, is to make high quality designed spaces more affordable to families.

"Even when creating non-prefabricated homes we are rigorous with our geometry and dimensions not only for sustainability purposes but also to create beautifully proportioned spaces."

This is a place that exudes a sense of relaxation; nothing here needs to move fast, and every element has a considered rustic yet minimalistic appeal.

The site is located just north of Mangawhai on the rolling coastal hills that make up Bream Tail Farm.

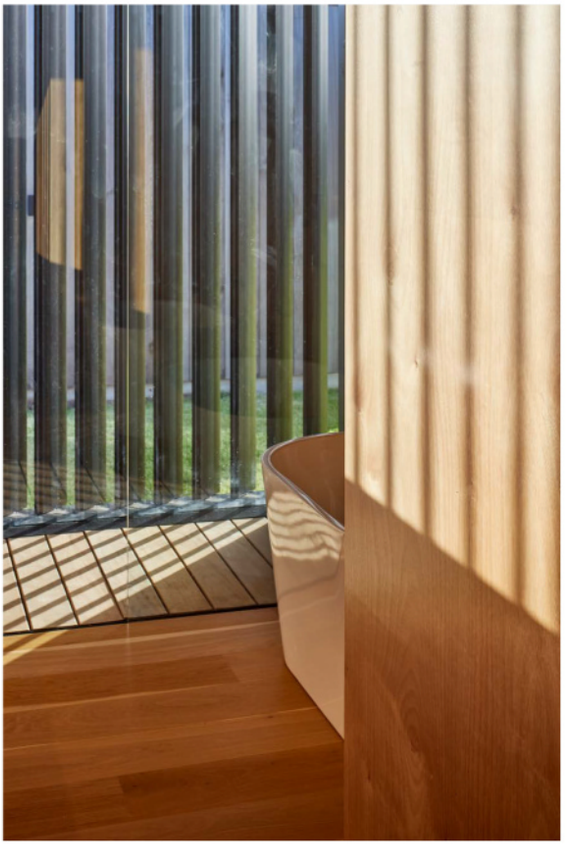
"It's set inland a bit so the site is flatter than some of the sites right on the coast. The house itself feels much more like a farmhouse than some of the other houses in the area," architect Jo Aitken tells us. "From the house, you get full 360-degree views of the working farm."

The cedar-clad exterior was left natural to weather and silver off; inside, macrocarpa ceiling battens deliver a beautiful connection with the site as it once was.

"The natural finish on the exterior allows the building to fit in nicely with the rural environment. It's a quiet building; humble and rustic."

Jo's clients spent a number of years living in Japan, and it was the pared-back nature of Japanese residential architecture that influenced them when considering what they wanted for this home.

"By incorporating the slatted timber ceiling and screening, you get a sense of that Japanese inspiration — especially in the main living area and bathrooms."



This page The bathrooms reference a Japanese aesthetic with extensive use of timber

Opposite Bedroom walls are intentionally unadorned; futon-style beds and simple lighting complete the rooms

“It's quite a transformative space from morning to night ... moody and relaxing to strips of light and shadow"

Above The kitchen materiality is pared back and functional, defined by stainless steel and timber

Opposite Extensive outdoor decking areas allow for the house to expand to accommodate large groups

The slatted timber ceiling in the dining/kitchen area extends out to cover decking on both sides of the house — to the north and south. This move allows for an organic movement and gentle pace between indoors and out, and delivers a sense of spaciousness when the area is open to the elements.

"It's quite a transformative space from morning to night. You get these quite different light effects, from moody and relaxing to strips of light and shadow. On the deck, under that slatted timber, it feels quite Italian — you get a real sense of alfresco dining here."

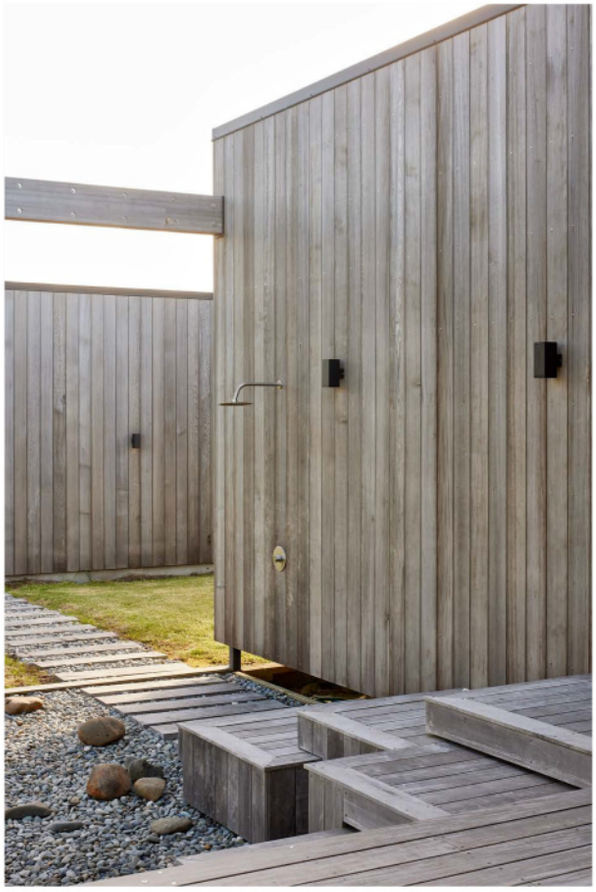
The architect explained that it is intentionally ambiguous; you can't really distinguish whether you are inside or outside.

The kitchen is simple and functional; a stainless steel benchtop ties into the stainless steel appliances chosen by the clients; meranti timber cabinetry feels composed and meticulously crafted.

This page Verticality and linear elements give rise to a rustic and minimalist appeal both indoors and out

Opposite top One of two outdoor showers allow for a moment of pause

Opposite The form and exterior materials allow the house to settle effortlessly into its rural site



Spanning 186m2, the house incorporates four bedrooms, each perfectly considered. Wall linings are timber; there is no adornment. Large glass panes are shaded with louvres, and futon-style beds are covered in linen.

Almost like a Japanese onsen, there is a focus here on outdoor bathing, with two outdoor showers and the shower in the main bathroom opening up completely to the outdoors.

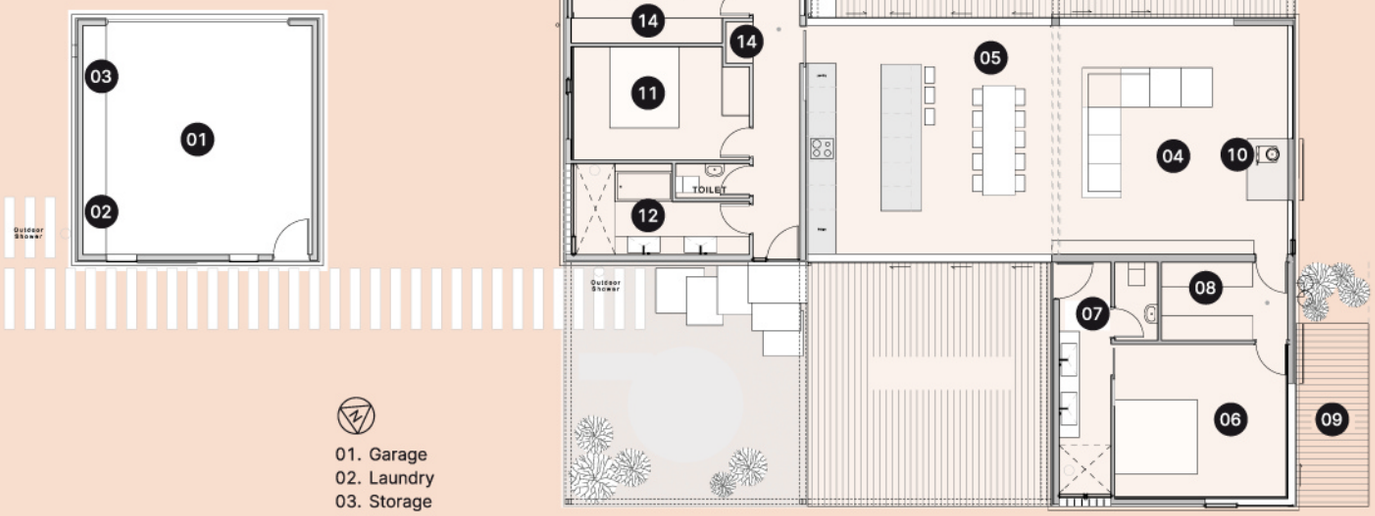
For cooler evenings, a small indoor fire adds to the rustic appeal of this beautifully simple place; outside, a pizza oven and fire provide further entertaining options.

The bach has an appeal that draws the owners here more than ever. As they put it, Jo's innovative concept delivered them a "piece of paradise". We couldn't agree more.

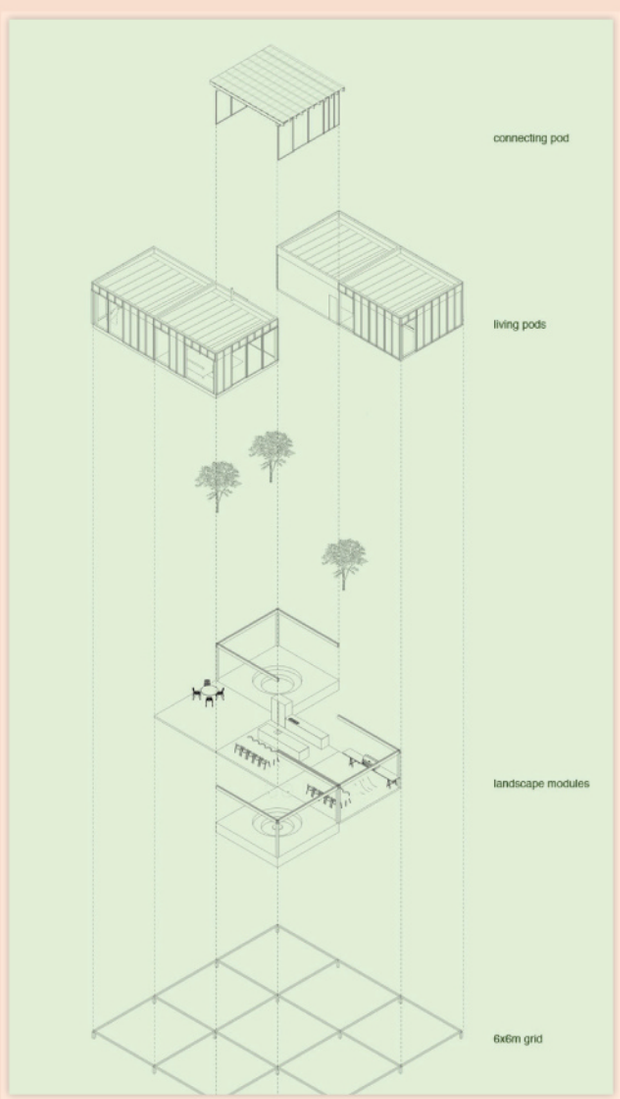
Bream Tail Treehouse

Mangawhai

Atelier Aitken



01. Garage
02. Laundry
03. Storage
04. Lounge
05. Kitchen/dining
06. Main bedroom
07. Ensuite
08. Wardrobe
09. Deck
10. Fire
11. Bedroom 1
12. Bathroom 1
13. Bedroom 2
14. Storage
15. Bunk
16. Fireplace
17. Barbecue



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Folded lines

Located on a sheep farm in rural Canterbury, this home is devised as a modern interpretation of the ad hoc iterations of a farm shed.

Words Clare Chapman **Images** Dennis Radermacher

Above The house sits on a ridge overlooking the owners' working farm

Right Custom sliding screens designed by the architect allow for protection from sun and wind, extending the living space the length of this elevation

Engaged to design a home for a couple who had lived on the same land for 40 years, architectural designer Ben Brady was met with a challenging but beautiful rural site.

Situated roughly halfway between Christchurch and Kaikōura on the east coast, Spotswood is a sleepy little region. Known for its pastoral history, it's a place of wide landscapes and rolling hills.

Ben's clients had formerly lived in a frameless 1980s house, and, having spent four decades living on the land, they knew the site well — the aspects they enjoyed the most and specific elements they wanted to make the most of. The damage done to their house by the earthquakes created an opportunity to make better use of the site with a modern take on their former home.

Located on the couple's sheep farm, the building platform is on a ridge, which meant the need for sheltered spaces was paramount.

"With working outside all day, it was important for this couple to have spaces they could retreat to, while still being connected with the land and the views," Ben tells us.

"Driving around the region, it's hard to look past the beauty and almost ad hoc nature of the farm buildings. While there is familiarity in the traditional 'farmhouse', what always stands out to me the most is the shed buildings, and that's what this design is intended to echo," he says.

The result of a relatively loose brief is a striking linear home of two parts. Utilising Colorsteel cladding in two tones, one lighter and one darker, and in both vertical and horizontal applications, it is a building isolated geographically from others but one that sits perfectly within its wider context.

"The land is beautiful. To the west there are views out to the immediate rolling hills and, beyond, to the mountains. To the north you can see some of the mountains of Kaikōura," Ben says.

The couple enjoyed the vaulted ceilings of their former home, and Ben wanted to emulate that height in the new building, to create a sense of space within a relatively small footprint — the house proper covers 180m², with an additional footprint of 100m² for the shed and adjoining garage.

Opposite The exterior cladding wraps into the entrance, meeting vertical cedar lining

Left Dark painted walls create a sense of refuge and calm in the main bedroom and en suite

Below A square kitchen island allows for a larger area for socialising as well as extended workspace

Above The garage and main bedroom were devised as 'add-ons', similar to the manner in which farm buildings are added to as needed

Right Two tones of Colorsteel cladding were used, laid vertically and horizontally to create differentiation between areas

A key feature of the new living space became a semi-enclosed space to the north-east. Open to the western side, this ‘outdoor’ area sits beneath the same roofline as the main house but is separated by an open-air skylight of sorts — a move that allows morning light to fall into the adjacent kitchen and ensures that the space strikes the right balance between outdoor and sheltered.

To the western side, it is completely open to the elements, while to the east Ben sculpted away at the form to create a ‘glimpse’ through to the view beyond.

The long, linear, rectangular form of the house houses the main public spaces and outdoor room to the north, with three guest bedrooms to the south. An intentionally ‘added-on’ element that juts out behind the main form to the south houses the master suite.

As the house faces west to capture the views, and incorporates extensive glazing, it was vital to provide a level of shelter from the sun.

“The sun gets low and hot, so, without some form of shading, the house would overheat at certain times of day,” Ben explains.

Having been a sheet-metal worker at one time, Ben devised a system of operable stainless-steel screens to mitigate this issue. Taking inspiration from the rolling hills and aerial views of the paddocks and pastoral land, the screens emulate the divisions between paddocks and different crops with delicate folds between each area of dotted perforations.

“The folds are very gentle; I wanted to ensure the patterning and folds were quite abstract to give a softness to the screens, and to ensure they didn’t become the centre of attention. The screens have

Left The covered outdoor room is separated from the house proper with an open-air skylight that also allows for morning light to fall into the kitchen

Below Outdoor room detail

The screens emulate the divisions between paddocks and different crops with delicate folds between each area of dotted perforations

Above At night, the house turns outwards, emanating a glow from within; during the day the rooms are more private

This spread The veranda and sliding screens at dusk

created a really nice environment, where light falls through them and creates interesting patterns, while at the same time ensuring you can still see through them to the view when they are closed."

When shut, the screens completely enclose the veranda — a feature that essentially increases the floor-space by 2m. When opened completely, they create a 6m opening along the western elevation.

Ben describes the screens as having "a beauty that coexists with a key functionality".

This was a project with a tight budget, so material choices were important.

Ben explains that utilising the external corrugate kept costs down while taking advantage of such an iconic architectural language in this rural setting. The two tones used, Lichen and Windsor Grey, work well with the natural environment year-round — as Ben says, "standing out against the lush greens but also when the grasses turn a browner shade".

Plywood soffits and the use of timber internally, including an oak floor and dark-grey kitchen cabinetry, add a level of warmth to the interior.

"One of the clients has a passion for found and

restored furniture, so I wanted to make sure the eclectic nature of their furniture would work with the interior. In the kitchen, the shelves and lining of the kitchen island are salvaged boards," Ben mentions.

The square kitchen island, with two sides for seating and two designed as workspaces, creates a social heart. A window behind the bench on the eastern side of the kitchen draws in the view behind the house, connecting to the rolling hills behind, while a 3m stud delivers a voluminous and airy feel to this side of the house.

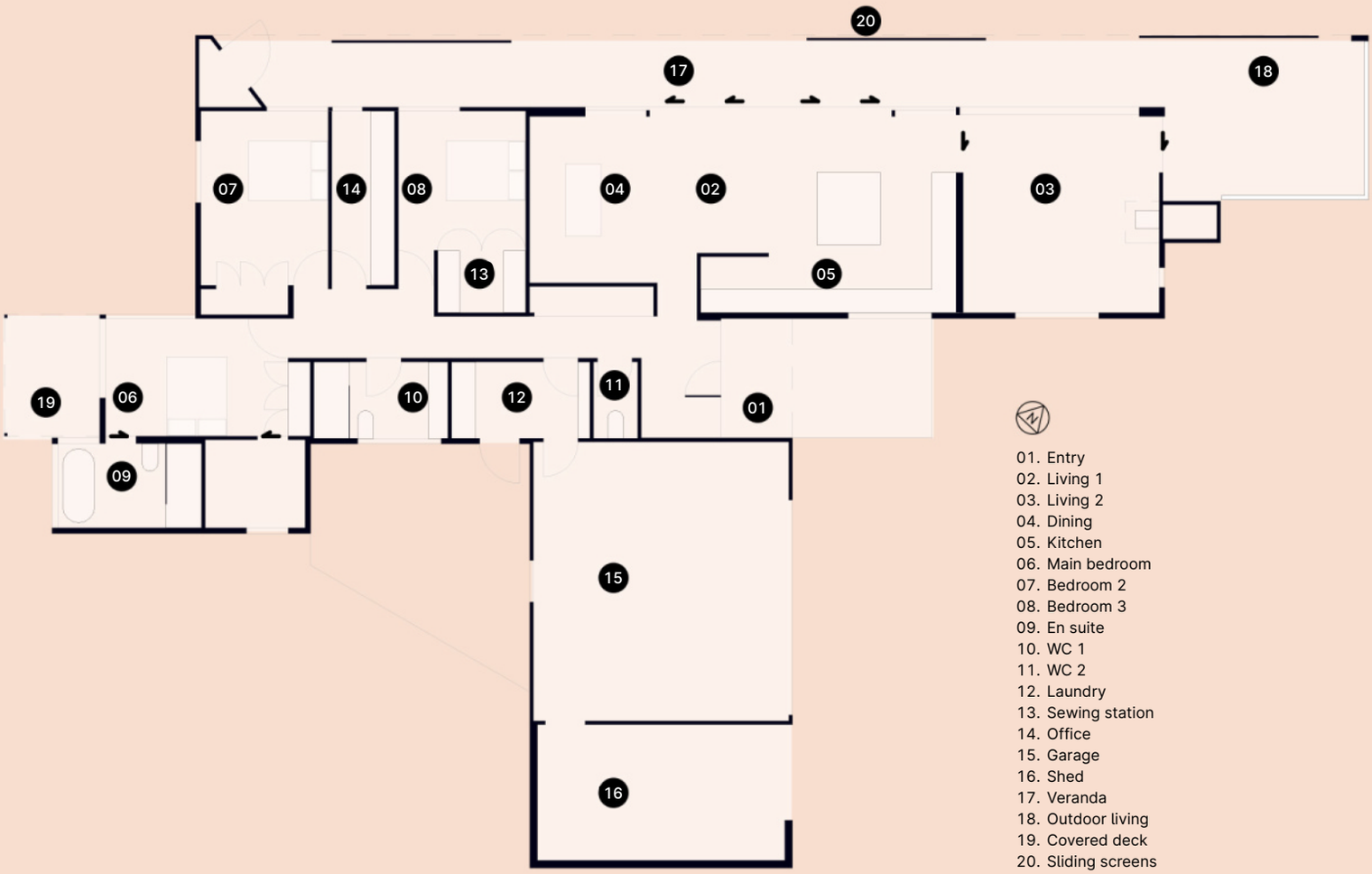
"There is no immediate visible architectural reference here, so what you have is just the landscape references and a sense of carried reference from the rural vernacular," Ben explains.

This is a home that delivers an abstract and beautiful refuge from, and connection to, the land and explores the ad hoc iterations of the rural shed, in an enigmatic contemporary way, encapsulating both a sense of fun and an ease of function.

Spotswood Shed

Canterbury

Linetype Architectural



01. Entry
02. Living 1
03. Living 2
04. Dining
05. Kitchen
06. Main bedroom
07. Bedroom 2
08. Bedroom 3
09. En suite
10. WC 1
11. WC 2
12. Laundry
13. Sewing station
14. Office
15. Garage
16. Shed
17. Veranda
18. Outdoor living
19. Covered deck
20. Sliding screens

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Rural retreat

Head north from Christchurch towards Kaikoura and you'll wind up in the sleepy farming town of Spotswood. It's a beautiful place where the views are defined by rolling hills, and a tapestry of pastures.

In this home, designed for a couple who had lived on the land for decades, maintaining a strong connection with the outdoors was a central part of the brief. Spaces are versatile and defined by light and view – at once a refuge from the outdoors and connected to it. Walls are dark and moody, creating a deep and vibrant tonal Resene colour palette that takes cues from the natural environment, which is central to every aspect of the home's form and materiality.

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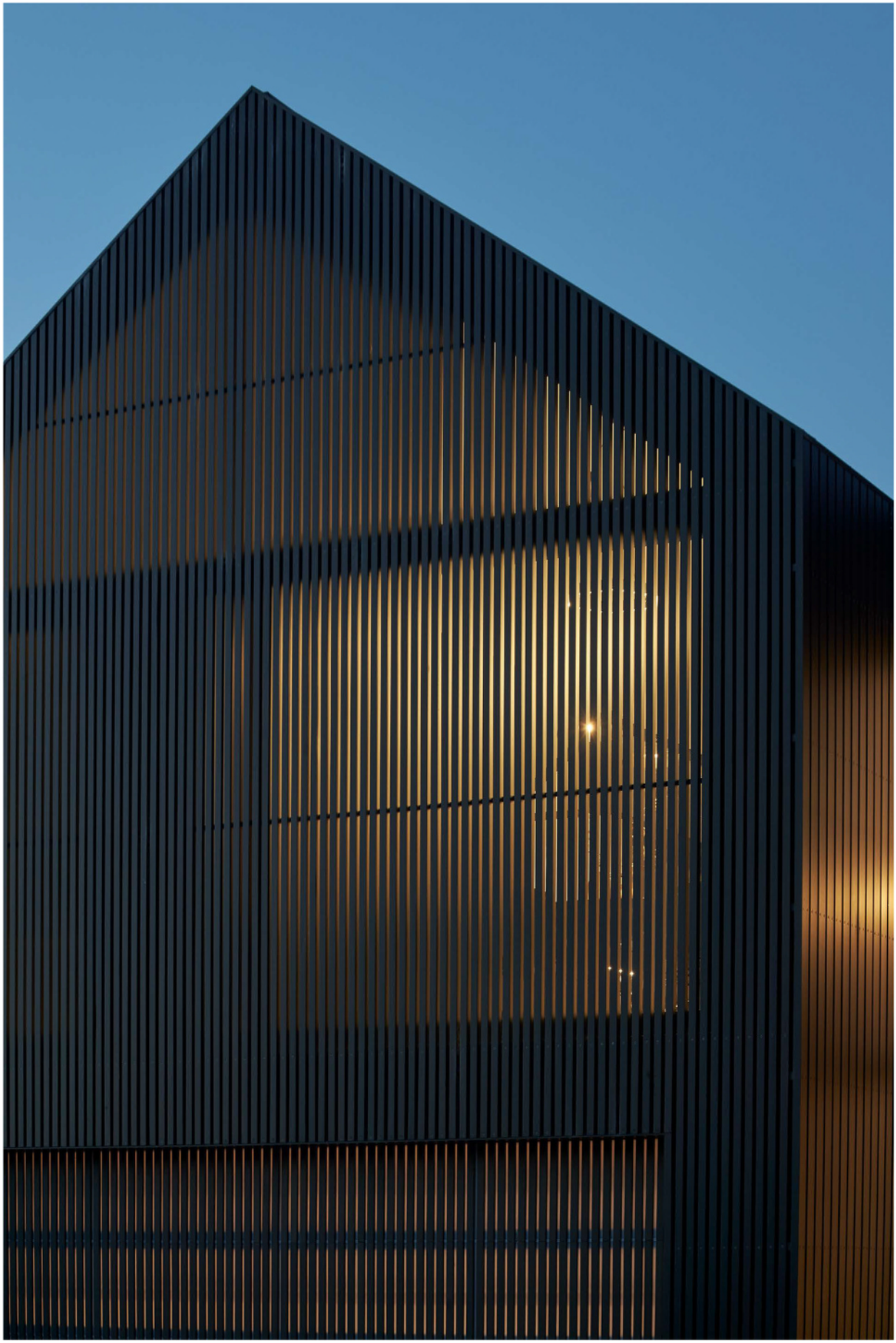
Urban beach life

Pragmatic but enticing, youthful but mature, sculptural but proportionate: this Omaha house marks a promising residential debut for its designer, Jo Aitken.

Words Federico Monsalve **Images** Simon Wilson

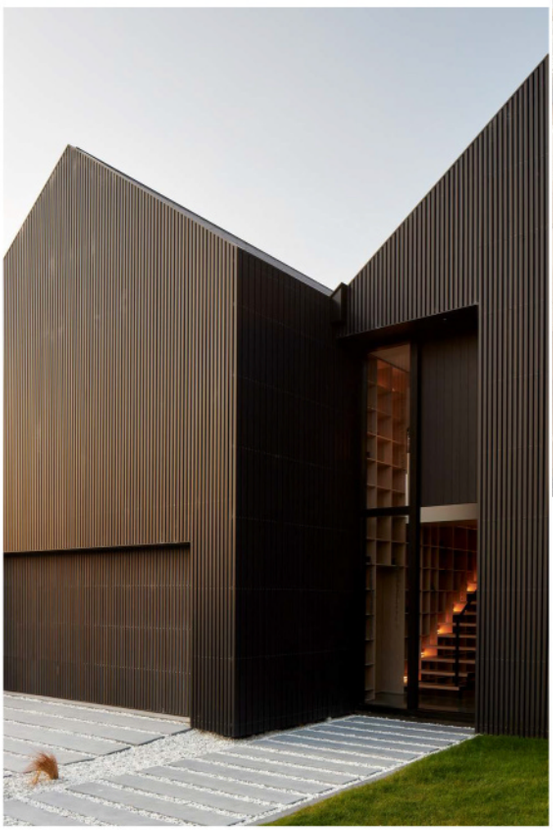


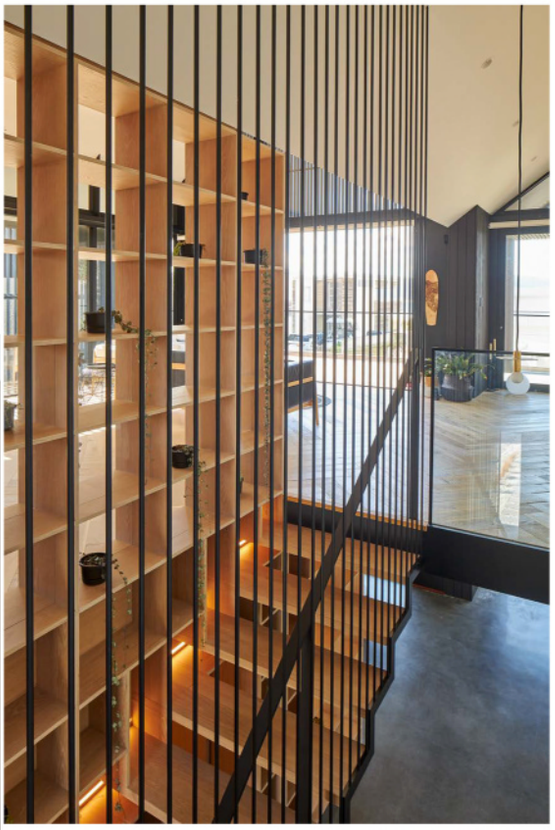
Two gabled forms sit side by side on this Omaha site. Apart from the fact that one is set slightly back from the other, the two volumes are nearly identical. They have an almost boatshed-like presence and — were it not for the porosity of the street facade — are nearly monolithic.

"In New Zealand, lots of beach houses are quite open," says the designer of this home, Jo Aitken of Atelier Aitken, "but they're becoming more urban … quite dense in some parts and so [design] is very much about getting the balance of privacy and views."

This screen here — handmade and painted by the builder, who apparently built most of this house on his own — "kind of feels like it still gives glimpses of the landscape in the distance and the sky, and blurs out the houses around it", she adds.

The Omaha context is unique, and this design is quite conscious and befitting of its particular restrictions. Jo explains that every new house here has to go to a design panel. Both height to boundary regulations and each owner's desire to develop to the maximum envelope mean there is a certain consistency to new builds and how they interact with their site.



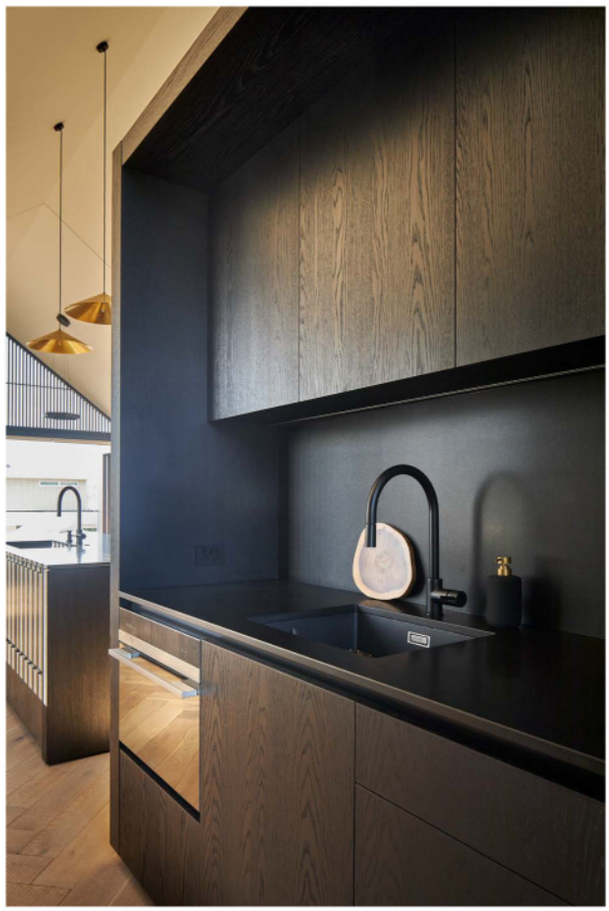


Above A large bookshelf and a floating staircase separate the two living spaces

Opposite Two nearly identical gabled forms compose the boatshed-like shape of this home

Left The bookcase allows for natural light to filter deeper into the house

Below/right Handmade and stained fins make up the facade allowing for privacy and views. According to the designer, the cabinetry doesn't reach the ceiling, much like in a gallery, so as not to block light ingress



In addition to the privacy factor, the screen was created to entice a play of shadows and light internally, and a certain level of dynamism to the exterior of the house as slivers of the interior slip out through the timber and the light activates the different faces of the fins.

"The light quality is so nice in New Zealand," says Jo, who divides her time working on global commercial and residential projects while based in Denmark, the UK, and locally, "whereas, if you did that [screen] in England or other parts of Europe, you would only end up with shadows and it wouldn't work."

Once past the main entrance, you are welcomed by a highly sculptural staircase composed of steel, timber, and gravity. Elegant, thin steps cantilever from an adjacent bookcase while a zigzagging, dark metal framing and bars suspended from above provide the subtle support they need.

Left Grain and a small amount of reflection on kitchen surfaces add texture and mood to the dark palette

These pages The main bedroom continues the somewhat Scandinavian mood of the house. The bedroom-bathroom division has been treated as a piece of cabinetry with the toilet hidden within it and accessed through a secret door

"We wanted this beautiful, transparent kind of way through the middle of the house. It was just nice to create something like a beautiful sculpture that was just barely there, like a cloud floating into space," says Jo.

It does that beautifully. Above the stairs, the void into the upper floor is bisected by a small bridge that connects the kitchen/dining with a fourth bedroom — often used as an office — while, as you climb up, the bookcase that defines the left of the stairs reveals itself as the only divider between the two seemingly separate structures that make up the house.

"We wanted to make a statement with the division between the two," Jo tells us. "That's how the bookshelf came about."

She said that originally the client asked, "Do I really want this huge bookshelf?", but she considers it has worked really well, with the light flowing into the space.

Upstairs, in the main social areas, Jo refers to the plan as 'pragmatic' with a touch of gallery. The impressive ceiling height is emphasised by the cabinetry not reaching the ceiling. This allows for an open plan feeling where light, once again, is free to meander and create shafts.

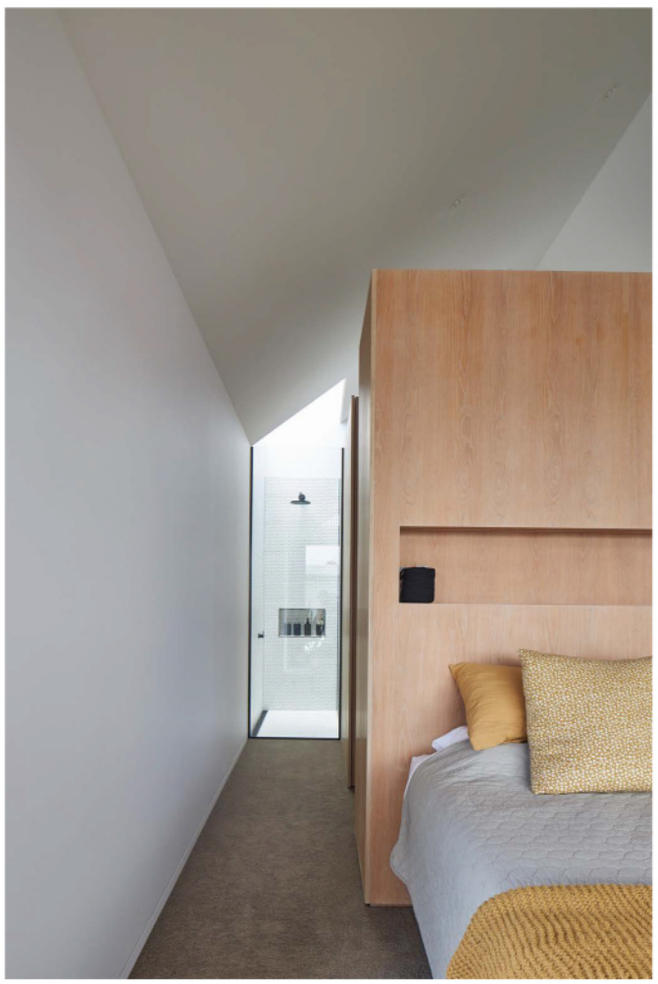
The bridge above a generous void, Jo says, was a way of adhering to the owner's original brief, which asked for something out of the ordinary.

"We didn't want to waste space with a hallway," she continues, "so [we asked ourselves], 'How can we help the open space?'"

The bridge solution, as with many things in this house, was a simple yet expressive move.

The en suite in the main bedroom reveals another one of these unexpected little moments: the toilet is hidden in a small alcove that appears like a regular wall in the shower and backs onto the wardrobe.

"I think it's practical from a space point of view but it is also kind of nice not to have it in there, to have it just closed in its own little box. It's a bit funny because if you



Left The sculptural, cantilevered staircase is a beautiful, geometric play between negatives and positives

tried to find it, you wouldn't because even the door is kind of invisible," Jo muses.

Throughout the house there also seems to be an inherent sense of proportion, a feeling the architect explains by saying that everything here was designed on a module of three.

"I'm quite obsessed with three," she says with a smile. "I think it's a very good number to work with, and it's just nice to keep everything relatable to each other.

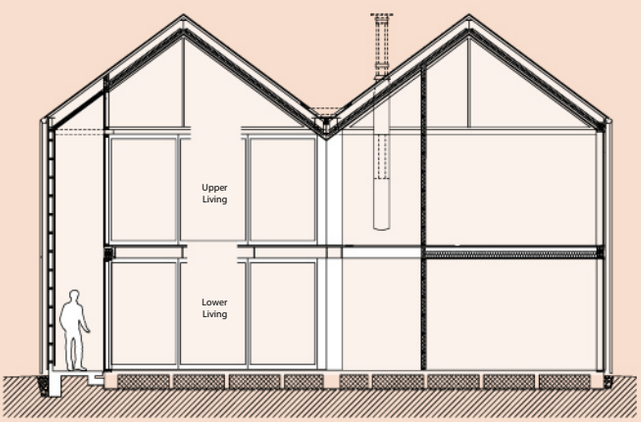
"I think it really helps with proportion," she continues. "If you're really strict with your geometry, then it just kind of has to come out nicely — it always does."

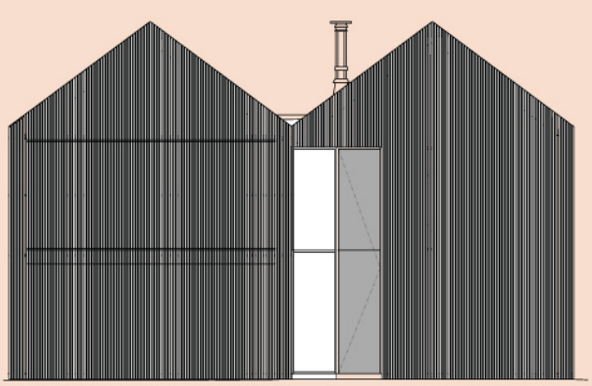
These pages A house that makes a subtle statement with its privacy and openness. The designer adhered to a strict module of three to accomplish that inherent sense of proportion

Omaha House

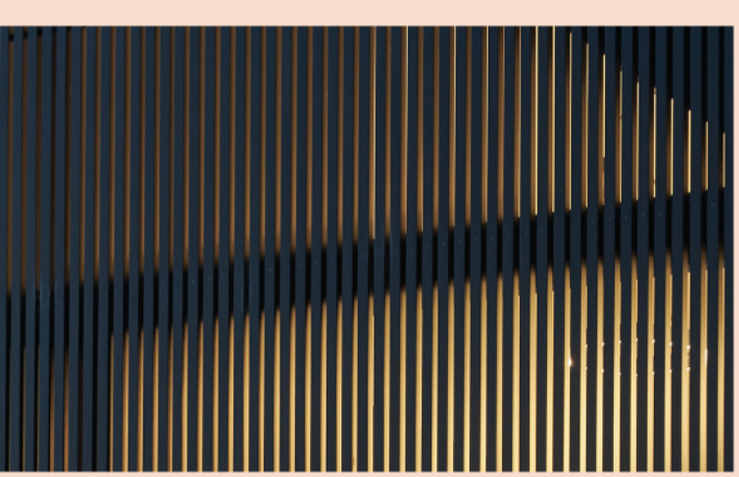
Auckland
Atelier Aitken

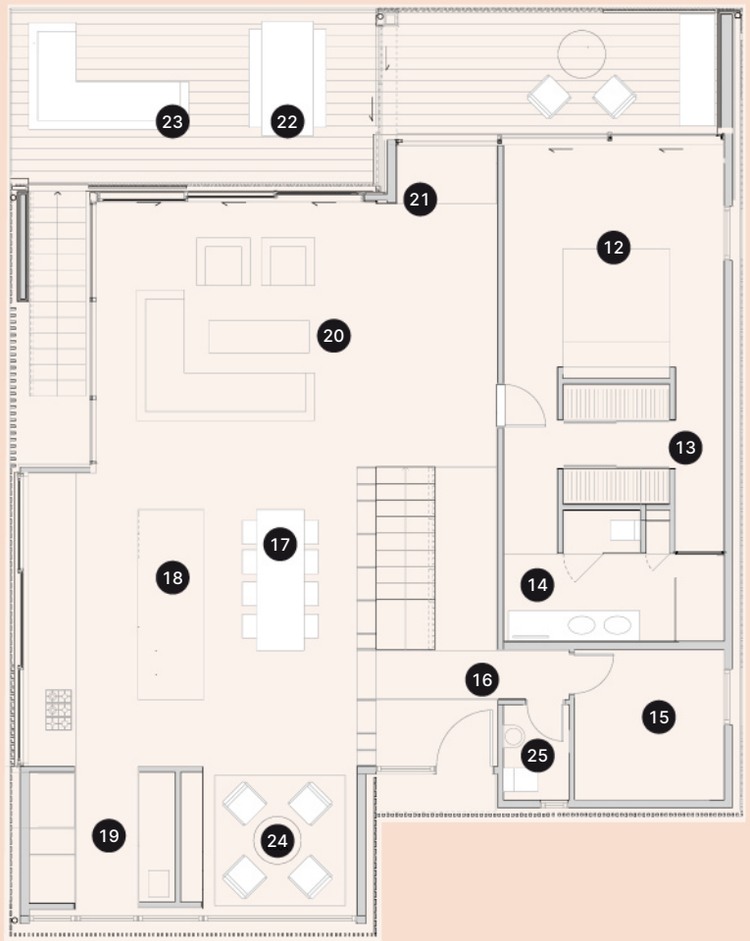
01. Entry
02. Garage
03. Lower lounge
04. Lower living terrace
05. BBQ
06. Zen garden
07. Bedroom 1
08. Bedroom 2
09. Bedroom 3
10. Bathroom
11. Laundry
12. Master bedroom
13. Dressing room
14. Ensuite
15. Office
16. Bridge
17. Dining
18. Kitchen
19. Scullery
20. Upper Living
21. Daybed
22. Outdoor dining
23. Outdoor lounge
24. Informal nook
25. WC



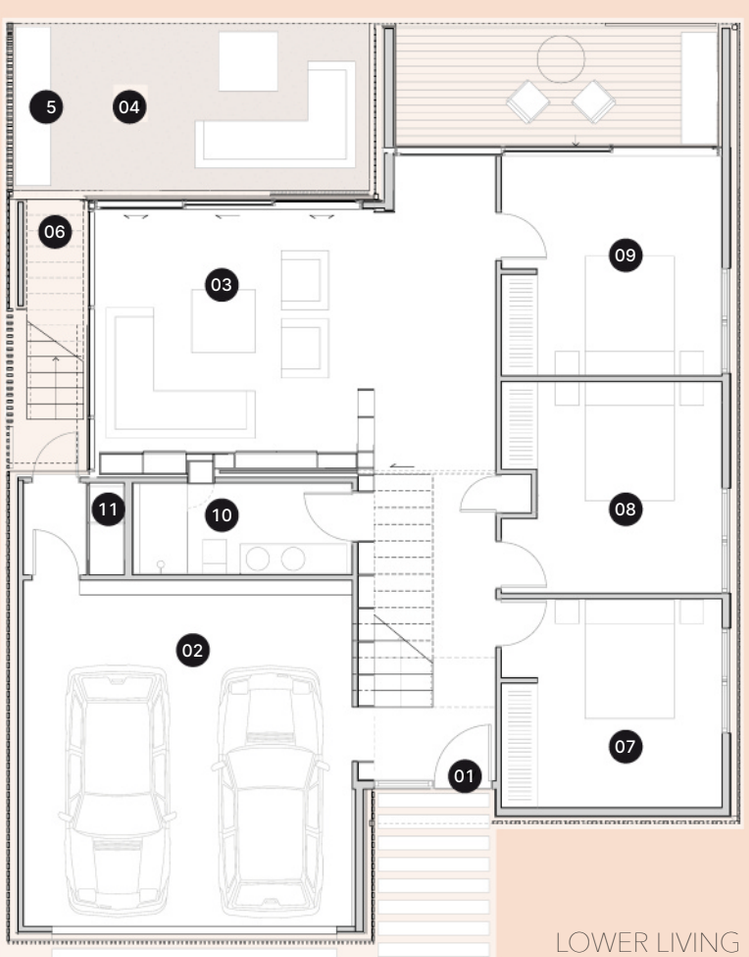


STREET ELEVATION





UPPER LIVING



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Stone, dekoded

An abstract form on a rugged site between the Tasman Sea and rolling farmland, this Gibbons Architecture-designed home is one of versatility and connection, drawing in the outdoors and providing refuge from it.

Wrapped in vertical cedar oiled in a tone echoing the light, sun-drenched hues of driftwood on the beach below, sliding screens along two elevations allow for the house to be enclosed or open to the elements.

Inside, the tonality changes with dark painted walls and a dark IMO steel kitchen. A large space combining kitchen, living and dining becomes moody, brooding and, as architect Brady Gibbons puts it, “almost cave-like”.

The kitchen was envisioned as a floating object within the space, not reaching the ceiling and allowing for sightlines through to the back wall of a scullery that doubles as a wine store.

Against the steel, the black Dekton® Sirius benchtop by Cosentino introduces an additional layer of interest and texture into the kitchen. “We chose Dekton as a benchtop material for its textural surface and high resistance to heat, making it beautiful to touch but also practical,” architect Sarah Gibbons explains.

“The refined colour palette offered by Dekton fitted in perfectly with the materials selected elsewhere and the slate-like feel gave a nice contrast to the smooth steel of the cabinetry.

“Dekton is also a carbon neutral product manufactured with renewable energy, ticking the box for sustainably produced products, which is something we are very conscious of when selecting materials,” she says.

Dekton® is an ultracompact stone surface. As Cosentino’s Itay Shimony says: “We have decoded natural stone, deciphering its unique beauty and performance to recode and upgrade it through technology into Dekton®: The Technical Ultracompact Stone.

“Dekton inspires the future of architecture and design by creating soulful spaces where beauty and functionality coexist in a perfect synergy.

It is a sophisticated mixture of more than 20 minerals extracted from nature, manufactured with Cosentino’s exclusive TSP technology that is able to sinter mineral particles making them bond with each other – perfecting in a few hours what nature creates in thousands of years”.

cosentino.com/en-nz

Purity of form

Sleek edges meet raw texture to deliver an intimate sensory experience in the latest collection by Windsor Architectural Hardware.

Door hardware has had a renaissance of sorts. Once a purely functional aspect of the home environment, it has become a central design element; jewellery for the door, as Windsor Architectural Hardware's Nick Baker puts it.

In the case of Windsor's collections, that jewellery is the result of decades of learnings and innovation; a level of craftsmanship that can only be achieved by a consistent desire to hone and perfect.

"While functionality still plays a key role, it is the tactility, material and finish evident in the aesthetics of every piece that have become equally as important as their function," says Nick.

Enter NIDO, Windsor's latest designer collection, a curation of five handle styles developed locally by the company's Invercargill-based design team. Constructed with solid brass, the collection features round rose and longplate options with a range of coordinating accessories and is available in four stocked finishes: Matt Black, Brushed Nickel, Graphite Nickel, and Matt Satin Brass, as well as two hand-finished options: Roman Brass and Dark Roman Brass.

The undeniable craftsmanship evident in these pieces allows for a mature and elegant collection that touches on industrial but is also perfectly honed for the residential setting.

As with all Windsor products, they blend a purity of form and advanced functionality with artistic finishes. There's a refined harmony here that's hard to look past.

windsorhardware.co.nz

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Timeless charm

Delivering contemporary innovation, Gerard Roofing's concealed fastening technology allows for beauty and longevity.

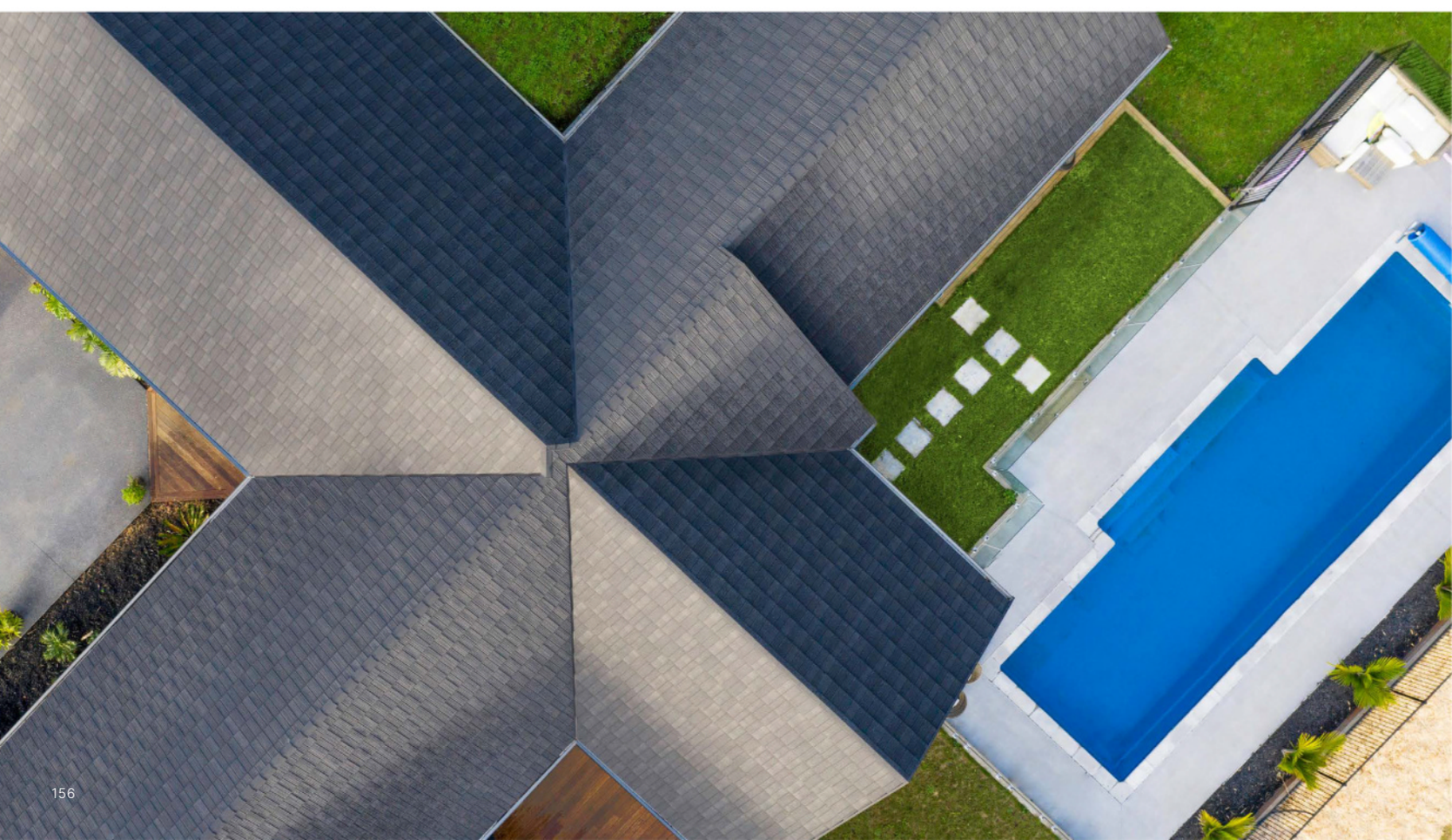
The CF Shake has been specifically designed to embrace the charm of a shake combined with the strength and durability of a Gerard panel.

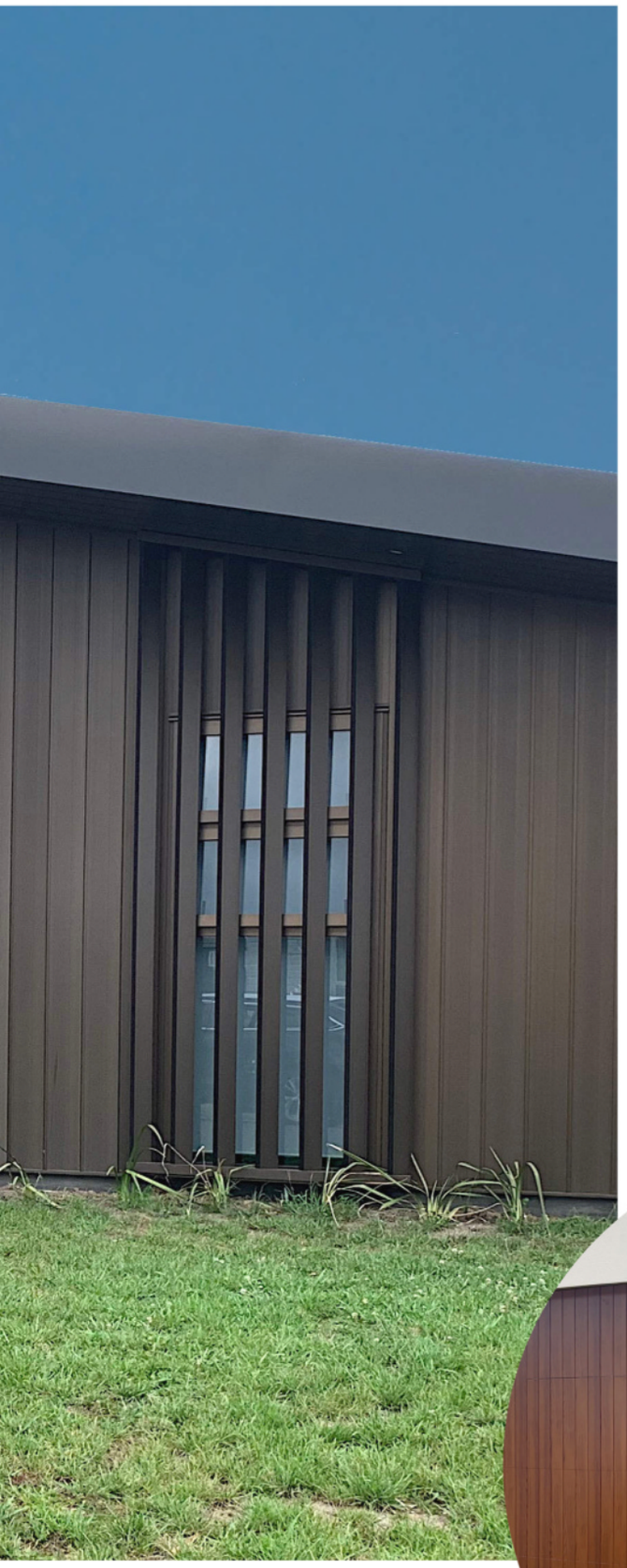
Its deep-ribbed profile enhances the shadow lines and creates visual contrast. A core layer of .39 steel sandwiched between corrosion resistant layers of zinc-aluminium alloy means CF Shake panels are strong and more resistant to physical damage.

When used with the concealed fastening (CF) system, screws are completely hidden from sight – and the elements – with every tile hooked into the next to deliver a streamlined and high performing roof.

The interlocking system makes it the ideal solution for new roofs or for re-roofing; it can be installed on a ply substrate or battens. The unique installation process allows for weather performance in an enormous variety of configurations, even on low-inclined roofs (from 15°).

gerardroofs.co.nz





The beauty of ambiguity

Timber garage doors have an innate beauty to them, one that lies in the natural variance of colour and grain, and the tactility and warmth the material provides.

They do, however, require ongoing maintenance over the years with stain, oil, or paint to ensure the timber remains in the best condition. While the maintenance is only every couple of years, it's often something homeowners don't want to deal with if they don't need to despite the allure of using timber.

Especially on period homes or those with timber cladding, it can be the obvious choice and one preferred over others. Enter Prestige Garage Doors, a company that has been perfecting an alternative, almost indistinguishable from its natural timber counterpart.

With a range of specialised powdercoated aluminium finishes, the look of timber can be almost exactly replicated allowing for a greater level of design freedom and seamless integration with other architectural elements.

"The initial outlay for an aluminium door is similar to that of a cedar door, but the end result is indistinguishable and you end up with a product with increased longevity and durability that requires no maintenance or upkeep, so over the product's life span it becomes a much more cost-effective option," Prestige Garage Doors' Ben Broide explains.

"Powdercoated aluminium resists weathering and stands up to general wear and tear and knocks much better. That's why all our aluminium garage doors are provided with a 10 to 25-year surface coating warranty."

Prestige Garage Doors' range of aluminium garage doors comprises a vast range of colours and finishes as well as bespoke options, and in timber profiles including tongue and groove, board and batten, as well as various weatherboard profiles.

prestigedoors.co.nz

Last page

Voice

George Tooker's 1977 piece *Voice* shows two men on either side of a wall or door. While the viewer is privy to their close proximity to one another they seem unsure about one another's existence. The man on the left has placed his head against the barrier as if listening for movement or communication. On the right, a second man presses his open mouth to the other side but seems silent and frozen in fear. Tooker cropped the image closely so that we focus on the relationship between the two men as they breath quietly and await contact. A delicate tension is established between the two figures as they wait.

Voice 2022 (pictured) is British-born New Zealand artist Max Patte's contemporary interpretation of the scene and is currently part of an exhibition on display at Lightworx Gallery Queenstown.

lightworxgallery.co.nz

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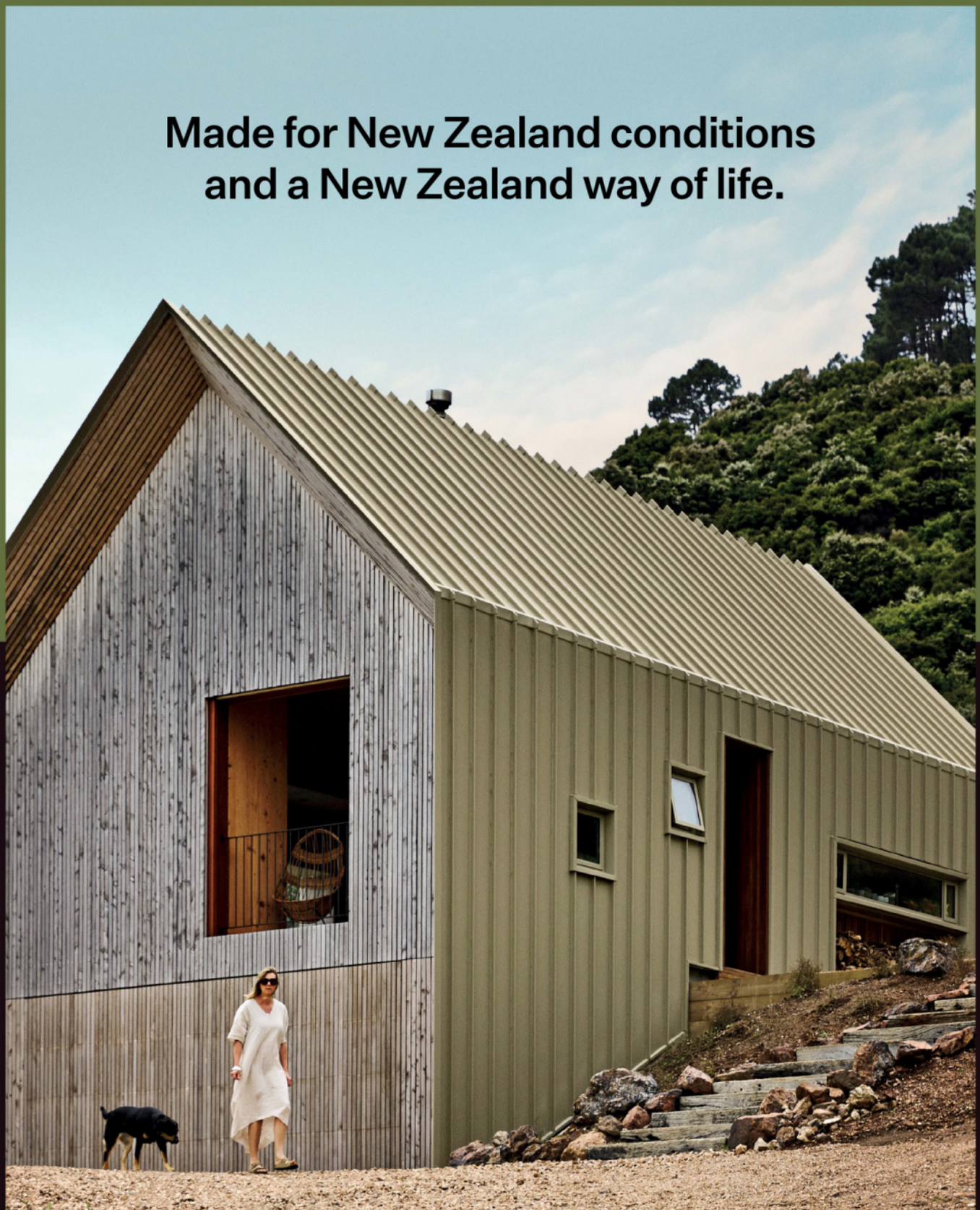

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